

THE TALKING MACHINE REVIEW



No. 56-57

February - April

1979

VOLUME 8



1439

IN MY COLLECTION

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I enjoyed reading the interesting article, "Speaking of Records", by Peter Dyson, in issue No. 52-53 of the "Review", and in response to the invitation given in your editorial parenthesis at the end of the piece, I am now setting-down a few reactions to what Mr. Dyson has written, and will also describe some similar records in my own collection, mentioning only records of the 78-r.p.m. era issued for distribution to the public generally, i.e., excluding non-commercial recordings and modern fine-groove records.

Although not specialising in the collection of "talking" records, I have acquired a number of them and can cry "snap!" to many of those described by Mr. Dyson. The records of the talks by Quentin Reynolds, for example, I bought when they were issued, after hearing the talks broadcast while stationed at R.A.F. Yatesbury, under training as a Radar Mechanic, and I think of them primarily as a souvenir of those days. I first met Columbia RO67 in 1934, when a copy was loaned to me, and have renewed my acquaintance with it by collecting a copy in recent years; it may be of interest to note in passing that this seems to have been succeeded as a "give-away" record by RO70, with red labels, having one side the same as the musical-extract side of RO67 but the other filled with further extracts of the same sort. Perhaps the supply of copies of "City of Sound" had become exhausted!

A still earlier (pre-electric) demonstration-record of which I possess a copy was Columbia D333. This is a ten-inch double-sided record, on one side of which a speaker, with exaggeratedly precise enunciation, to overcome the deficiencies of the system, makes a short speech lauding the virtues of Columbia records, then proceeds to introduce short passages played on various instruments, finishing with a full military band. The other side of the record carries a much-abbreviated rendering of the "1812" overture. The two labels, of slightly different designs, are both printed in gilt on pale bluish-green.

The annual Festival of Remembrance gave rise to at least two other records, of which I have copies: in 1928, H.M.V. C1602 was issued, carrying on one side a speech by Admiral-of-the-Fleet Earl Jellicoe, President of the British Legion, and on the other a performance by massed bands of Chopin's funeral-march, followed by a short prayer by the Bishop of London. Earl Jellicoe's speech, like that of the Prince of Wales a year earlier, pays tribute to the victims of the 1914-8 war, stresses the unity of the Empire and underlines the need to maintain the spirit of comradeship that was characteristic of the wartime years. (Of course, the general strike of 1926 was then fresh in everyone's mind, giving rise to fears of social collapse unequalled even in our own times, which it was very necessary to counter-act). This record carries the normal H.M.V. plum labels. The remaining one of my Remembrance-day records, Columbia DX561, was made in 1933; the first side, after loud applause for the arrival of the Prince of Wales and the singing of "For he's a jolly good Fellow", as on the 1927 record, is filled with popular songs of the 1914-8 period and some patriotic items, all sung by the audience. The second side begins with the only speech-content of the record: a recitation by the Prince of "For the Fallen" ("They shall grow not old as we that are left ...etc."), followed by the sounding of Reveille and the singing of "Abide with me" and the National Anthem by the audience. All the items appear to have been recorded separately as they occurred during the festival and assembled by disk-to-disk copying to form a concise edited impression of the ceremony. Such an exercise is common-place to-day, but in 1933 was still novel, although not unprecedented; the "musical-extracts" side of RO67, for example, was clearly assembled in this manner and fairly certainly pre-dates DX561. The record carries special labels, incorporating a small photograph of the Prince of Wales.

While on the subject of speech-records associated with the 1914-8 war, I will mention one actually dating from that time: Zonophone G029, "Appeal for £1,000,000 for maimed Scottish Soldiers and Sailors". This record is of a speech by the famous comedian, Harry Lauder, and is precisely what the title states. Lauder felt a deep personal involvement in the war, in which his own son had been a fatal casualty. The last sentence of the speech is: "My appeal is to the English-speaking world, because the (fear?) of the British soldier standing on the streets selling matches or laces after this war would make me wish to God that my son had not laid down his life for his country". These words gain considerable poignancy in hindsight because, as those of us who can recall the inter-war period well remember, most main shopping-streets contained, scattered along the kerbside, one or two ex-service men selling such small items as Lauder mentioned, or begging under the thin disguise of singing or performing on musical instruments, exactly as he had feared; evidently, his appeal did not achieve adequate success! There was also a twelve-inch version of this speech, on H.M.V. D1. On both the H.M.V. and Zonophone records the speech is coupled with "Shouter to Shouter", a song written by Lauder himself in the style typical of patriotic songs of the time.

A series of speech-records in which the Gramophone Company obviously took considerable pride were the Royal Records, listed together on an impressively-headed page at the front of the catalogue (I am looking at the edition dated 1937-8); these were predominantly of speeches by members of the royal family. Mr. Dyson refers to three from the series: H.M.V. RD887 ("Sportsmanship"); RB2628 (the 1927 Festival-of-Remembrance speech) and RB8969 (the broadcast speech by King George VI at the outbreak of the 1939-45 war). I have a number of others, which I will mention in chronological order.

The first of these is H.M.V. RE284 (ten-inch, double-sided), "Empire-day

Messages to the Boys and Girls of the British Empire", known to have been recorded in 1923. On one side of the record are heard, rather faintly (for it is, of course, acoustic) the voices of King George V and Queen Mary. First, the King stresses the unity of the Empire and exhorts his listeners to "courage, wisdom and unselfishness". He takes almost two-thirds of the side and, perhaps because of this, the queen when she follows him sounds rather hurried. She addresses herself particularly to the girls, underlining the need for them to make happy homes for the generations of children that would follow them, and to practice "love, kindness and unselfishness". The second side of the record carries renderings by the Coldstream Guards' Band of "God save the King" and "Home, sweet Home". The labels are of ornate design, with portraits of the king and queen and the royal coat of arms in full colour on a purple background with gilt ornamentation.

In 1930, two conferences were held in London at which King George V made speeches: the five-power naval conference in January, and the Indian roundtable conference in November. Ten-inch double-sided records of both of these speeches were issued, "recorded in the Royal Gallery of the House of Lords" (RB3290 and RB3669, respectively). The naval conference, evidently, was a meeting of representatives of the five (unnamed) most important naval powers, held with a view to agreeing on a mutual reduction of naval strength; the Indian conference was apparently an attempt to pave the way towards self-government for India. Neither speech seems now to contain anything of great significance, and their principal aim was, presumably, to dignify the occasions with expressions of royal benevolence.

1932 saw a milestone in the history of broadcasting: a speech by King George V on Christmas Day, broadcast to the Empire. This became an annual tradition, and various editions of the H.M.V. catalogue show that records of these Christmas-Day "Messages to the Empire" were issued every year, except 1936 and 1938, up to at least 1947. Of these records, I have the first and last made by King George V, in 1932 and 1935 (H.M.V. RBS4359, ten-inch and RCS2811, twelve-inch, respectively, both single-sided). On the first of these records the king pays tribute to wireless as "one of the marvels of modern science" and refers to its "present perfection". He hints soberly at the possibility of difficult times ahead, and states as a prime objective for the country the achievement of "internal tranquility". Evidently, the restlessness of the unemployed and the memory of 1926 were still casting their shadow. On the second of these records, made at the end of 1935, the year of the king's silver jubilee, his tone is ~~more~~ cheerful. He addresses the listeners as "my dear friends" and expresses himself "deeply touched" by messages of greeting he has received. He looks back with appreciation to the warmth of the nation towards himself and the queen in the jubilee celebrations, the marriage of his son (the Duke of Kent to Princess Marina?) and the death of his sister (Princess Victoria?).

Within weeks of making this broadcast, King George V was dead, and on 1st March, 1936, it was the turn of his eldest son, now King Edward VIII, to broadcast a "Message to the Empire" which was issued on a ten-inch double-sided record, H.M.V. RB8417. After paying tribute to his father, the new king sends a special greeting and message of appreciation to India, and goes on to refer generally to the great volume of received tributes to the late king. He continues: "I am better-known to most of you as the Prince of Wales, as a man who during the war and since has had the opportunity of getting to know the people of nearly every country of the world under all conditions and circumstances; and although I now speak to you as the king, I am still that same man who has had that experience and whose constant effort it will be to continue to promote the well-being of his fellow-men". When this record was made, there was as yet no general public awareness of the new king's friendship with the lady who was to become Duchess of Windsor, and whose shabby non-acceptance by the Establishment of the time brought about his abdication and exile, and the frustration of his good intentions as a monarch. It is his brother and successor, King George VI, whose voice is heard on the next "royal" record in my collection, "The King to his Peoples" (H.M.V. RB8968, ten-inch, double-sided). This is the recording of a speech broadcast on 3rd September, 1939, the day on which the 1939-45 war began, already described by Mr. Dyson.

Mention must now be made of a "royal" record which is not one of the H.M.V. series; indeed, its origin is fairly mysterious, the only clue being given by a modestly small-print legend, "Asico Product, made in England, WST52". (Who, or what, was "Asico"?) The most prominent feature of this record is its enormous labels, extending to within half-an-inch of the edge of the ten-inch record on both sides. Although, from its weight, the pressing seems to be of shellac, the playing-surfaces, which of course are over the labels, must clearly be of some transparent plastic material, which gives a somewhat high surface-noise level. On one side, the label consists of a close-up photograph of our present queen when Princess Elizabeth, with the Duke of Edinburgh by her side, clad in naval uniform; they are seated in an open carriage with a guardsman on horseback visible in the background. On the panels of the carriage are superimposed ribbon-shaped tablets bearing the legends "H.R.H. Princess Elizabeth speaks to the Empire. Recorded by arrangement with the B.B.C." and "Souvenir Record". What is evidently a catalogue-number, WS23, is also given. This side of the record carries what seems to be the closing passages of a speech by the princess, with an open-air acoustic and slight "noises off". The speech is preceded by an announcement: "An address to the Empire: ladies and gentlemen, Her Royal Highness the Princess Elizabeth", and consists of an

exhortation to the listeners, clearly visualised as the younger generation, to maintain the Empire and examine its history for inspiration. On the other side of the record, the label carries centrally a map of Australia (yellow) against a blue background, with New Zealand to the south-east, surrounded by photographs of scenes in Perth, Melbourne, Sydney, Canberra, Christchurch and Wellington. At the bottom of the label is a scroll-shaped outline enclosing the following information: "Souvenir record to commemorate the Royal Tour, 1952. THE GAY GORDONS: The City of Edinburgh Police Pipe Band. BONAVENTURE (Curzon): The New Concert Orchestra, Conductor, Frederic Curzon. Copyright note and stamp. Asico product. Made in England. WST52". This side carries the two musical items mentioned, separated by an announcement: "We, the people of Britain, from the Scottish highlands down to the southern shores of our island, send greetings to our friends in Australia and New Zealand on the occasion of the visit of their Royal Highnesses".

It would appear that the record was made in this country for export to Australia and New Zealand to be sold as a souvenir.

As will be well remembered, the Royal Tour of 1952 was terminated prematurely on the sudden death of King George VI, when the princess, now queen, hastened home from Africa, where she was when the news was received.

The last "royal" record in my collection is H.M.V. RB10412 (ten-inch, double-sided), "A Christmas Message to the Commonwealth", broadcast on Christmas Day, 1952. After recalling the annual Christmas broadcasts by her father, the queen sends her listeners good wishes for Christmas, laying emphasis on the importance of home and family, with a special thought for those away from home. She mentions the Commonwealth and Empire as a larger family, and a force for the benefit of humanity for which previous monarchs have worked; she will continue to do so. She expresses her appreciation of expressions of loyalty and affection already received, and confidence in the face of problems ahead; the spirit of adventure must be kept alive, and tolerance, understanding, courage, generosity and humility cultivated. She looks forward to her coronation the following year, and refers to the television and radio coverage of the event.

Except on the few occasions when portraits were incorporated, the H.M.V. Royal Records carried labels of a standard special design: the upper half showed the royal coat of arms in gilt outline on a square red tablet, flanked by quadrants of elaborate gilt patterning against the background colour of the label, which was any of a number of shades of blue or, in at least one instance, purple. The lower half carried the title and other usual information and, at the bottom, a small trade-mark picture on a red background occupied the normal place of the copyright stamp.

The 1939-45 war produced many records of speech; the Quentin Reynolds records, "Air-battle over the English Channel" and "The Navy's here" have already been described by Mr. Dyson. Even before the war began, H.M.V. issued C3031 (twelve-inch, double-sided), carrying recordings of the speeches broadcast by the Prime Minister of the time, Neville Chamberlain, before and after his visit to Munich in 1938 (which was hoped to have averted the war). This record was issued with special labels, based on the design of those of the "royal" records, but with the standard plum background-colour and a photograph of Mr. Chamberlain in place of the royal arms.

A record dating from early 1942 is H.M.V. B9262 (ten-inch, double-sided), carrying President Roosevelt's address to the Congress of the United States, broadcast on 8th December, 1941 following the attack by Japanese naval and air forces on American ships and installations at Pearl Harbour and other places in the Pacific area. The recording was evidently made from a transatlantic radio transmission and is marred by some distortion and fluctuation of background noise-level, but the tense atmosphere in Congress can be sensed as the President's outpouring of bitter indignation against the Japanese proceeds, and the speech is punctuated by wild applause as he vows determination to pursue decisive victory in the struggle and requests from Congress a formal declaration of war. Few will need to be reminded that the President's words were most amply fulfilled; not many years later, the only two nuclear bombs ever to be exploded in anger annihilated Hiroshima and Nagasaki, forcing upon Japan abject, unconditional surrender. The record bears labels of similar design to those on that of Chamberlain's speeches, with an inset photograph of Roosevelt.

Other war-time records in my collection are one or two of an "R.A.F." series (ten-inch, double-sided) issued by H.M.V. with special blue-grey labels featuring the Royal Air Force emblem. Of these records, some are of music played by the R.A.F. Band but one, RAF11, "R.A.F. over Essen", carries on one side a recording made on board an aircraft of the crew's conversation during a bombing raid, and on the other a musical item, Leighton's Lucas' march, "Target for to-night", introducing a short speech by Air Chief Marshal Sir Arthur Harris in which he predicts an increase in the intensity of raids on Germany following the entry of the United States into the war, and asserts his confidence that the war could be won by this method.

Commercial advertising has produced many special records, some of music and others of speech. Of the latter, the first from my collection which I will describe is Imperial 7896, "A Message by the Chairman of Smart Brothers, Ltd." From the contents of the message, it appears that the record was issued in connection with the opening of the firm's new furniture-showroom in Temple Street, Birmingham, and was presumably either sold or given-away there as part of the opening publicity-campaign. After thanking the listeners for their interest in visiting the showroom and speaking of "pausing in his daily labour" (!) in order to do so, the Chairman proceeds to praise his firm's very long-term hire-purchase arrangements and seeks to ascribe a ludicrously exaggerated importance to the purchase of modern furniture: possessing it, he claims, enables the purchaser to "maintain a proud place in the community", while failing to do so "penalises the future of our children by not providing the best kind of surroundings"; the presence of out-of-date pieces of furniture may, it is suggested, be causing the children to hesitate to bring home their friends! The overall effect of this speech is of a comedian's satire on what, in fact, it actually is in

perfect earnest. The other side of the record carries a recording by Jay Wilbur and his Band of an item from Robert Stolz's "White Horse Inn" (English title, "Your Eyes"), played as a fox-trot. Because the catalogue-number has no relation to those of the normal run of Imperial records, it is difficult to date this one, but the label-design is that normally found on Imperial issues of circa 1930.

Unconventional, light-weight records seem to have had a particular appeal to advertisers; I have some, advertising electric lamps and Christmas crackers, which are of cardboard-based laminated form, like the Duophone records, and were probably made by this manufacturer; but these carry only musical items and so a description of them would be out of place in a letter devoted to records of speech. The remaining advertising records to which I shall refer are from the short-lived Durium company, pressed in a film of plastic material applied to one side of brown fibre sheeting. Of three such records which I have, two are advertisements for Durium records themselves. One of these, 4.1 inches in diameter, is marked "Durium Junior" and bears a number, 5014, which in the form E5014 is also moulded on the record in relief. The title is "A Message to young Folks from Uncle Tom". The recorded material consists of verses of the children's songs "Little Bo-peep" and "Hey-diddle-diddle" introduced and sung by a male voice which continues: "Have you enjoyed this? Well, why not hear some more? You can obtain a set of three of these records in a picture-book from your newsagent or bookstall. There are six or more different nursery-rhymes in each book, price only sixpence. Also, don't forget to order your Durium self-changing dance-record each week from the same place, price one shilling. It plays on any gramophone with any needle". The unsurfaced side of the record is blank.

A similar record, marked "Announcing Durium French language course", bears the number 5040, which again is moulded on the record preceded by the letter E. In place of a title are the words "compiled by E.M. Stephan". The recorded material consists entirely of speech, beginning with a French voice, presumably that of M. Stephan: "Mes enfants, et vous aussi, Mesdames, Mesdemoiselles, Messieurs, j'ai le plaisir de vous annoncer la publication d'une serie de disques destinée à l'étude des langues. Cetter serie a été préparé tout spécialement pour répondre à la demande de disques fabriqué avec une matière légère, flexible et d'un prix très modéré". An English voice continues: "This little Durium record is sent to you to introduce the first of a Durium language-series which has been produced specially to meet the demand for a set of language-records made of light and flexible material at an economical price. This series of six French lessons has been prepared and recorded by Monsieur E.M. Stephan, the well-known broadcaster of French talks, who is senior lecturer in French at University College, London. The first lesson begins with very simple sentences, and each lesson will increase your knowledge so that when No. 6 is reached you will have learned a good deal of useful conversational French. Each record is issued with a printed journal containing the text of the record as well as the English translation. The price of each record, including the journal, is only one shilling and sixpence, obtainable from any newagent or bookstall. Give your boys and girls a better chance with their language-studies by letting them purchase these records". The unsurfaced side of the record carries printed information about the advertised records, largely repeating what is spoken on the record.

It is noteworthy that on all three of the advertising records I have described so far the supposed well-being of children has been used as a selling-point. The social undesirability of the "Get Dad to buy you..." gambit in advertising is, at the present time, receiving adverse comment among those concerned with such matters, but is evidently nothing new!

The last of my Durium advertising records is 4.9 inches in diameter. The only information marked on the surface side, apart from a number (5287) is the title, etc.: "Plenty of time for Play: Sydney Baynes and his Orchestra: Vocal Refrain by Helen Raymond". However, the words "Sound Distributors, Ltd., London, England. Durico. Pat. No. 337796" are moulded in relief on the record in a tight double circle around the centre-hole. The number 5287B is faintly visible, having been scratched in manuscript on the wax; adjacent to it is a moulded number D39. The recorded material comprises a musical item as described, evidently specially composed, in the style typical of popular music of the time, followed by male speech: "Plenty of time for play! That's what we'd all like, isn't it? You can make your leisure longer and your work lighter if you will let electricity help you. Go to your local Electricity Showroom and learn what a difference electricity can make to your life, *and how economical it really is*" (He should have been living in 1979!) The unsurfaced side of the record carries a printed stroboscopic speed-indicator, with instructions for using it, and the legend: "With the Compliments of THE NORTH EASTERN ELECTRIC SUPPLY CO., LTD., Carlisle House, Newcastle-upon-Tyne, 1".

The absence of the label-name "Durium" from this record is rather curious; a possible explanation which suggests itself is that the record was actually manufactured after Durium had ceased to be on sale to the public.

The last speech records that I shall describe are two "oddments" from my collection. The first of these, Regal G7842 (ten-inch, double-sided) is "To make you smile: stories recorded by the Editor of 'Tit-bits'". The catalogue number reveals that the record was issued in 1922. The stories (eight in all) are reeled-off one after another, with no preamble or form of presentation; as to the quality of the material, the following may serve as an example: There's a certain girl went-in for one of these big lotteries, and she made a great point of getting ticket No. 51 which, by the way, turned-out to be the winning number, and she won about thirty thousand pounds. Well, a reporter went-down to interview her about this, and he asked her, he said, "Will you tell me why you specially wanted ticket No. 51?" So she said, "Well, sir, you see it was like this, sir, you see on seven nights I dreamt of No. 7, and seven sevens are 51, so I bought the ticket". The name of the Editor is not given on the record-label, and one can only guess why he can have been commissioned to read, not very professionally, a series of only moderately amusing stories. Did the magazine have, at that time, a popular following which guaranteed the sale of the record? I do not know; 1922, although within my lifetime, is



beyond the range of my memory.

The last record I shall describe represents an exploitation of the new freedom conferred on the recording-process by the advent of electrical recording and the microphone. It is Columbia 9413: "London Street Noises". A microphone was set-up in Leicester Square on 11th September, 1928 and in Beauchamp Place, Brompton Road, on 20th September, 1928, to record the noises, with spoken explanations by a "Commander Daniel". It is instructive to listen to these sounds, and to realise how incredibly the nature of the traffic on our roads has changed in only half-a-century. The sound of motor-horns is continual; mostly, they are of the rubber-bulb type, a klaxon being heard only once on each side of the record, and then apparently mechanical rather than electric. Horse-traffic was still common: a horse and cart in Leicester Square, and three horse-wagons and a hearse in Beauchamp place. A calling newspaper-boy passes in Leicester Square — something one never sees or hears to-day. In Beauchamp Place, the passing traffic includes a lorry, with the clicking rattle of the now-vanished

chain-drive to the rear wheels clearly distinguishable; a steam lorry, with trailer, and something very noisy, described by the Commander simply as "...an awful vehicle, on solid tyres". Almost throughout the Beauchamp Place recording, a street-musician playing a phono-fiddle can be heard in the background; beginning with a tune I do not recognise, he changes half-way through to "Charmaine". Just after the 1939—45 war, when I happened to be walking through that district, I encountered a street-musician, playing "Charmaine" on a phono-fiddle. My attention was attracted to him by the fact that the tune already revived nostalgic memories of some twenty years earlier, having been almost forgotten in the meantime (the present-day vogue for the revival of popular music of the 1920s was as yet far in the future). When I acquired my copy of Columbia 9413, this incident was recalled to my mind. Could I have seen that same musician, who had been recorded in 1928, still on the same "beat", and still using the same repertoire almost two decades later?



PART
2

The durium easy French Language Course

IN SIX ISSUES



by

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EDITORIAL

I am glad that Mr. Fabrizio has mentioned in his article that the ownership of patents by the major companies prevented competitors from making laterally-cut records (except under licence or threat of litigation), until after World War I. This explains why some "early" companies

soon disappeared from the business. It also explains why, for instance, the first Aeolian-Vocalions were "hill & dale" and why although Brunswick had sold "machines" they did not enter the record business until the early 1920's. We would welcome an article on patent-influence in U S A.

THE MONTE REY STORY

Part 3

However, I must return to my broadcasting days with Joe because two things happened which shook my world! The first being that Joe asked me to broadcast 'Donkey Serenade', because it had been sung in the film 'Firefly', by Alan Jones! The result of this broadcast was devastating-letters galore and telegrams and phone calls. I had to have my phone cut off — ex Directory — to get some peace! Time and again we broadcast this item, always with the same result and I was not surprised when, in April nineteen forty, Parlophone asked me to make a recording, backed by the Italian version of 'Sole mio'.

The second and greatest event of my life took place one 'Evening Dress', night at the Astoria, from where I was scheduled to do a broadcast with Joe. A young girl of about fifteen years of age had a great crush on Monte Rey. Her father knew 'Jack White and his Collegiates', boys who were the second band at the Astoria and he asked him to keep an eye on the teenager.

He also insisted that her 'big', sister should go and act as 'chaperone', or guard in case some terrible fate should befall her! Imagine that happening Today!

I am not sure who made the introductions, either Tommy White or Joe Loss but that was it. The Big Sister was **Maisie** who became my wife — guardian angel — absolutely my right hand 'man', — though it was some two years later before we married. But more of her, much more in fact anon.

Earlier, writing about Geraldo I may have given the impression that it was all work and no play — though he did not take kindly to larking on stage! His custom was to accept the applause from the audience after a big stage arrangement — then, without turning round he would beckon me to stand up! On occasions this nettled me as I felt he ought to be less 'distant', and I decided to do something about it! On my right sat violinist Ben, a delightful chap but a bit of a dreamer! One afternoon after Gerry had accepted the applause and still facing the audience, beckoned me to rise, I turned to Ben and said with tremendous insistence — "Stand up Ben!" — which without thinking he did! There was a howl from the audience and you can imagine Gerry's fury when he saw the lonely figure of Ben clutching his fiddle and wondering what it was all about! At the inquest after the show Gerry threatened to sack him — though he insisted "Monte hypnotised me"! Naturally I had to say "If you sack Ben, you sack me too".

Next day, Gerry had a bit of his own back in the same Picture House! I had noticed a long rubber pipe leading from the mike to the drummer (This was the Geordie drummer Alec Ure, mentioned in the earlier part of Monte Rey's first recording, who had first discovered I was not a foreigner) but paid no attention to it! My cue was a big bang on drums and down I went to sing a beautiful song called 'Alone'! Just as I opened my mouth to begin, at a sign from Geraldo the drummer blew into the pipe and a large balloon attached to the mike's dead side (so unnoticed by me) swelled up! I nearly had a fit — each time I tried to grab the balloon the drummer sucked the wind out of it — so the audience screamed at the many attempts I made to burst it — its deflation proving too fast for me! Finally after a double grab I did burst it and the noise nearly made the audience jump out of their skins: During the performance Gerry came over to me and said out of the corner of his mouth, "That'll teach you!" I replied out of the corner of my mouth — "O.K. Gerry, the next round will be mine!" This was during one of the weeks mentioned earlier, when I was working for both band leaders' stage shows: Near New Cross Empire where I was doubling with Joe there was a shop which sold all sorts of magic and fun and games tricks! I purchased a crawling doll, a large one! That night, when the stage darkened and Gerry — with the spotlight on his piano was in the middle of a solo version of the waltz from Rosenkavalier, a life-sized doll crawled across the piano and as the piano was polished its progress was terribly slow! What was said after that show I cannot repeat but no more tricks were played on each other after that.

Years later, when playing a London Theatre and starting to rehearse on the Monday morning, I heard a chuckle from the pit orchestra! Looking down, I discovered, there was Ben doubling up with merriment! The rehearsal stopped while we 'remembered' the day he was 'hypnotised'!

I was still with Joe when he changed from 'Dancing Time for Dancers', to 'In the Mood' after his friend Joe Branelly brought the orchestration from America, which was always used by the one and only Glen Miller! Ere long it became Joe's signature tune and the sound of the opening bars was greeted with great enthusiasm. It was the same in nineteen thirty-four to thirty-seven when Geraldos Gauchos played Gerry's signature tune — 'Lady of Spain', and it happened to me, when a year or two later the opening bars of 'Donkey Serenade' were played! Signature Tunes were very much the fashion in the thirties and forties and one never had to read Radio Times to know who was playing! One knew, the instant the signature tune commenced. I do not remember being with Geraldo when he dropped 'Lady of Spain', in favour of a rhyme culminating in 'The Name's Geraldo!' I think it was around the time when he dropped the Tango Band in favour of the large dance band he used.

In one of Joe's 'This is Your Life' broadcasts, I reminded him of a joke(?) someone played on him, during a week when appearing at Edinburgh Empire.

Always during my first song, the opening refrain was mine, then Joe would lift his violin from the piano and play sixteen bars of the second chorus, after which I took over the final sixteen, plus a flourishing ending, usually on an extreme high note. The sort of thing described aptly by Ben Lyons, (Glasgow B.B.C Producer) as a "Give me your kind applause" ending. He stopped me doing it on any of his programmes — rightly.

On the occasion mentioned, someone had slackened all the violin's

strings, so when Joe attempted to play with his usual panache, he could not find the note - any note! It was never discovered who was the author of the joke(?) but if he should happen to read this, let me tell him now "Here's one" who didn't think it funny!"

Previously I mentioned microphones — their vagaries and their unreliabilities.

When the renowned Herbert Chapman was Maestro of the Arsenal Football Club, it was decided that the followers should have a song of their own — a sort of signature tune. So, a song called 'Up the Gunners' was composed by Gilbert Stacey, which I was asked to sing one Saturday afternoon in a packed ground. After a few rehearsals with a Brass Band all was ready and during the interval on to the centre of the pitch we went — the Brass Band leading and Monte Rey bringing up the rear. It was known that 'Up the Gunners' was to be performed, so there was an expectant hush. The Band walloped its way through a big introduction and I stepped up to the microphone — when "Plonk" — the entire mike system broke down; after the "Plonk" not a note of my voice was heard! I had to go through with the show and the Brass Band went merrily belting and cymballing on double forte, not knowing what had happened. I have often watched a goldfish in a bowl, its mouth opening and shutting but producing no sound. Well! I was that goldfish. Mouth opening and shutting, belting like blazes but not a sound from me being heard by that vast multitude. At the end I crept down the tunnel but on the way a friendly voice shouted "Monte, we couldn't bleedin' well hear you", to which I yelled back — "Mister, I couldn't bleedin' well hear myself!" There were thousands of song copies at all exits to be sold after the match! I have often wondered if a single one was sold! That was the end of 'Up the Gunners'!

Hitler by this time had become real — not a rumour. War clouds were looming over the horizon but before coming to this part of history, I would like to go back once more to the early thirties, pre Monte Rey.

At that time Holland House, Kensington W8 belonged to the Countess of Ilchester (unless I am mistaken). A concert was given in this beautiful estate — where one could find a farm and cows. Cows in London? It seemed impossible but there they were; and to one, country reared as I was, a wonderful sight! The artists were Albert Sammons, the greatest English violinist, Lionel Tertis, the world's greatest viola player, and Evelyn Scotney the international soprano.

She told me she was singing at the Metropolitan, New York, as Amina in L'Elisir d'Amore with Caruso when he suddenly started to cough up blood. He kept spitting it out — carried on singing as if everything was O.K! Three days later she sang with him again in 'La Juéve' but he should not have continued after the first act! Some months later he died in Italy.

The remaining artists on that programme were the great soprano Sara Fischer, Montgomery Fyffe and the accompanist Ivor Newton. What was so remarkable about this concert was that I, who loved Caruso so much, should suddenly find myself singing the opening duet from the opera 'Traviata' with Evelyn Scotney. I kept thinking 'She's sung with Caruso — with Caruso — with Caruso, how in God's name can she stand me?' The fact that she had heard me, before agreeing to sing the duet made no difference — I was singing with a woman who had sung with Caruso — Impossible! — but it happened.

About eight years ago I decided to have a look from outside Holland House, to see if it was still so lovely as it had seemed. Alas, the gates were wide open and the estate given over to the public as a sort of playground. What a mess — filthy papers, empty cans and picnic debris. I said "Alas the gates were open", and alas I meant it. What was once a Paradise, was (on the day I saw it again) a dirty, uncared-for unloved ex Garden of Eden. Why, oh why, must man neglect, even destroy what has been given him? As I left, I breathed a big sigh and wished I had not gone back for that 'look see'!

In nineteen fifty-five to six, when I left the stage, there were literally tons of Press cuttings, programmes, Bills (theatre ones) etc! In nineteen fifty-seven we retired to Brodick, Isle of Arran but before leaving Essex we decided to burn almost everything. So, Maisie grabbed an armful as did I and the remainder went up in smoke! One might say, a sort of 'Ex Rey' funeral pyre! In Scotland my sisters had probably a greater load of our rubbish and not long after we were peacefully settled in Arran, they sent their lot to us — they had been our 'storage dump' for many years! Again we knew we could never store all this stuff, so as before, we grabbed a few items and had a second fire! Had we started to 'look through' the bundles, we would have been saying "We can't burn this and we musn't burn that", so we saved ourselves a lot of trouble — possibly some sadness by not knowing what we had destroyed! Strange to say, most of the Monte Rey stuff went up in smoke but only half of Montgomery Fyffe's efforts and most pleasing of all, as I was an enthusiastic amateur but very successful Schnauzer dog breeder, all my Challenge Certificates and Kennel Club Certificates and hundreds of prize tickets are still in my possession! I am proud of them!

The story of our retirement to the Island of Arran and the lovely daft manner of our going will be told toward the last chapter of this 'sketch' of my life, which is not yet, of course!

Looking back over all those years, nineteen twenty-seven to nineteen fifty-five to six I cannot think of anything of which I was really proud excepting one broadcast! Of course, had I not been ill in Monte Carlo I would have been proud of singing Pinkerton, following the many world's greatest tenors who had sung there! But I was ill and I did not sing, as I have already told!

During one period when I was doing Joe's late night broadcasts, B.B.C.

decided to do a terrific programme to be called "Folk Songs of the World". Do not confuse these with the Western and Folk songs you hear today! These songs were taken from the archives of many countries and Stanford Robinson was to conduct the B.B.C. Symphony Orchestra! One of the sopranos, I believe, came from a Hungarian opera house, another was a famous English coloratura soprano, Nora Grun and the third was the lovely Loreley Dwyer. I do not remember if there was a baritone but the B.B.C. Chorus was also very much involved! The question of a tenor arose — this man had to be able to sing well and to sing in Spanish, Italian, German, French, Polish and Czech! There were many fine tenors around but none with the linguistic ability necessary nor the continental quality of voice! So B.B.C. decided to find out about Monty Rey — "Ah!" — "He doesn't belong to our department (i.e. music and opera department) but sings with dance bands and belongs to the Variety Department! I never applied for the job but when B.B.C. contacted me they explained their departmental difficulties.

Finally, Stanford Robinson solved that difficulty by asking me to go to B.B.C. HQ and have an audition! My first reaction was to say "What the hell, I've been successfully singing on the air as Monte Rey for several years" — but I did want to sing in this great hour so off I went to B.B.C. was asked to sing a scale and then a few notes — then I became a member of the 'Music Department'. *a rise in status* and everyone was satisfied! But while I had sung with Gerdal in Spanish, as Montgomery Fyffe I knew — and had given recitals in — Italian and German and had had a smattering of French at school (but thirty seven to eight years previously) I did not know Polish or Czech. I balked at the Russian Section! However, after a bit of thought the Polish problem was solved by a visit to their Embassy (they had one in those days) by my explaining about having to sing Polish songs for this 'Folk Songs of the World' Programme! They were thrilled, gave me a secretary/tutor who not only made me learn parrot fashion, speaking at first — then the meaning of the words, then correct phrasing and it was about a week before I was allowed to try singing. By the second week I was pronounced "Polish"!

Yet there still remained the Czech language and there was no Czech Embassy! But — there was a Czech travel bureau and that was the answer!

As I said, I balked at attempting Russian so B.B.C. engaged a Russian tenor, whose name I think was Max Turganoff. Although this broadcast took place some forty years ago I can remember the joy of my first Spanish song — the beauty of one of the old German songs — 'Ich weiss nicht was soll es bedeuten' and the difference in 'La Cucuracha', original of the pop version! I sang the verse and refrains while Nora Grun did magical coloratura work around me (made rings round me!) and the magnificent Chorus backed us! In the Polish section one of the songs was so sad it almost had me crying but the Czech section was happy, high and light! Finally, towards the close my part ended in the singing of an English Folk Duet with soprano Lorely Dwyer and I am afraid I do not remember a single word or note. Maybe because of all the music I sang that night, this was the least impressive..

So, that broadcast was my pride and joy and nothing before or after (even when I found myself 'topping the bill' over the greatest comedian we ever had in this country in a couple of variety houses — years later) ever gave me the same thrill.

However, in a few days I was back to earth and once more in the 'Dance Band Department singing late night vocals and thoroughly enjoyed doing them! As the Italians say, "Cosi e la vita" — "Such is life".

Looking around to see if I could find something about the dance band vocalists who sang during the days when I was with Joe Loss, I found a page from the Melody Maker of 24th., February, 1940, parts of which might amuse readers today! A Mr. R. Anderson of Bideford had written the Melody Maker giving a list of crooners and placed them in order of merit. This was his verdict:

1. Alan Breeze, 2. Peter Williams, 3. Dan Donavan, 4. Bob Mallin, 5. Brian Lawrence, 6. Les Allen, 7. Sam Browne, 8. Sam Coasta, 9. Chips Chipendale, 10. Robert Ashley, 11. Al Bowly, 12. Leslie Douglas, 13. Monte Rey, 14. Gerry Fitzgerald, 15. Jack Cooper, 16. Hughie Diamond, 17. Chick Henderson, 18. Denny Dennis.

Mr. Anderson (or could it have been one of the M.M.s publicity staff) certainly created a furore and the M.M. was flooded with letters of indignation! Chick Henderson's fans waxed indignant, as did those of Denny Dennis (who was then really acknowledged to be the English Bing Crosby) — the first letter was signed Wilson Archer, Islington N1 — the second just signed 'Chick Fan', — the third was from an Tris E. Johnston who gives the number one spot to Denny Dennis and number two to Cyril Grantham and five to Sam Browne! Irene Lilley from Leyton E.10 gives Mr. Anderson a lecture about not understanding the difference between crooners, singers and tenors, (the last, of course, being me) and the lady was correct. Her list read, 1. Denny Dennis, 2. Chick Henderson, 3. Sam Browne, 8. Al Bowly.

Mr. Charles (Mick) Fuller, London W2., plumped for Denny Dennis and he too corrected Mr. Anderson by writing "Surely Peter Williams and Monte Rey are not vocalists in the sense that the others (who are crooners) are?" He mentioned no crooner other than Denny Dennis! I confess I do not remember the name of Peter Williams, though all the others were well known to me but to go ahead with the list-----!

Mr. Frank MacDuff of Bristol places 1. Chick Henderson, 2. Denny Dennis, 3. Bob Mallin etc. — No.11. Monte Rey and in his letter says "Mr. Anderson committed a crime by placing Chick second from the bottom." Mr. W. Fletcher from Bolton, Lancs says 1. Denny Dennis, 2. Denny Dennis, 3. Denny Dennis, 'also ran', the rest of Mr. Andersons list! Mr. E. Dickinson of Bridgenorth, Salop, so far as I am concerned was the most sensible and I was pleased to read in his comment "I do not consider all on the list are crooners. Who could call Monte Rey a crooner? I have nothing against his singing but he does not croon! Thanks Mr. Dickinson because I never felt I should have been on anyone's list at all — simply because I was that 'stranger' in the 'Dance Band Paradise', world — a trained operatic tenor. However, to return to the list. Mr. Ted Kay of Horncastle had 1. Chick Henderson, 2. Jack Cooper, 3. Al Bowly, 4. Sam Browne, 5. Denny Dennis

etc. 13. Monte Rey. Mr. Kay also gave his list of female vocalists 1. Rita Williams, 2. Vera Lynn, 3. Evelyn Dall etc., but it is the males I am chasing, so Mr. W. Jackson of Sunderland gives 1. Denny Dennis, 2. A Bowly, 3. Sam Browne but P. and H. Fenn of Norwich say 1. Dan Donaven — quote "Who leaves all the rest of the list standing" unquote. 2. Leslie Douglas. 3. Bob Mallin, 5. Sam Browne etc., 8. Monte Rey, Mr. H. Dunne of Belfast votes 1. Denny Dennis, 2. Hughie Diamond, 3. Al Bowly etc., and Sylvia Munday of Fareham, Hants gives No. 1 spot to Denny Dennis, etc., 9. to Monte Rey — 13. to Al Bowly and (sorry Miss Munday) definitely wrongly 16. Chick Henderson! Now, second from last, William Badley of Ripon votes 1. Hughie Diamond, 2. Gerry Fitzgerald, 3. Johnnie Burns (unknown name to me), 4. Sam Browne etc., 10. Monte Rey — 12. Denny Dennis — 14. Al Bowly etc. etc.! Finally, on March 2nd., Mrs. N. Cox of Newhall, nr. Burton on Trent, who says "I am ninety-one years of age", etc., and places her votes, 1. Dan Donavan, 2. Monte Rey, 3. Al Bowly etc., — 12. Sam Browne.

I do not remember who was voted the top crooner but think it was Chick Henderson. Chick at that period was riding on the crest of his performance on the Joe Loss record of 'Begin the Beguine', though Denny, outclassed by Chick on this item was rarely beaten on any other song. Sam Browne, who topped more than one popularity 'list', in my opinion, for sheer professionalism outshone them all.

I included the placings and non placings of Al Bowly, for the simple reason that none of this gave any hint of the terrific record-selling star he was to become, many, many years later and long after his untimely death during the bombing of London. It was a pity he could not have lived to know himself as a legend! I would not hazard a guess about Chic, had he too not died on the South coast somewhere, during a bombing raid when he was in the Navy. Had he ever intended 'breaking away', from dance bands and taken to the stage, at least he would have had a grand signature tune in 'Begin the Beguine'.

For myself, I was always mildly surprised to find my name on any crooner's list because my followers were not among the erudite band followers, whose A to Z quite rightly was the 'Melody Maker', but were more from those who could be called the Ordinary British Public, who liked straight singing, luckily for me, as the future years were to show.

On Sunday, November 11th, 1939, I was on my way to sing at a concert in Redcar. As usual, I left home with little cash but did not worry when I discovered this at the station, as I knew I would get paid when the Concert was finished that evening!

At Middlesbrough I was curious about the large numbers of soldiers who seemed to be coming from all directions but at York I was worried by the hordes of khaki clad figures arriving seemingly from everywhere! At Redcar, when I finally arrived for the concert rehearsal, everywhere was in darkness — the hall closed and no sign of life anywhere! At first I thought I must have mistaken the date — but when I spoke to one of the few civilians I met — I was knocked speechless when he said "Don't you know we're at war with Germany?" Mr. Chamberlain that morning, when I was entrained somewhere in England, had declared War and I must have been the only one who did not know!

Of course, I had little money left but 'like the cat' I always fell on my feet. I recollected that a member of the orchestra named Don — (I do not know his second name) lived somewhere around and finally after walking for miles I found his house and was welcomed in true Yorkshire fashion, food a plenty and of course, whatever cash I needed! I do not remember how I got back to London, what with train upsets and crowded corridors, lorry lifts etc., but I finally did arrive to be welcomed by a nearly frantic Maisie in her flat — having been so sure I had been bombed, killed or maimed! It seemed that I was not long gone when War was declared and within five or ten minutes of that, London heard its first siren.

It was a strange London to which I had returned and in a short time there were no theatres — nothing! All my lucrative Luxembourg contracts were automatically cancelled so we were all wondering, wondering and wondering what was to happen! I remember calling for Maisie at the office where she worked, making for the Radio Club, near B.B.C., where we met Chappi D'Amato (the great guitarist), Mario di Pietro, the banjoist, Walter Haydn (of Cafe Colette fame) and a fine pianist whose name was George Young. We all spent that first evening together doing a small tour of the places where we might find some friends and amused ourselves and them by busking such items as Torna a Surriento, Santa Lucia etc. On several evenings we did this — just filling in time! In those days I had a flat in Museum Street which is still there today but the entire building where Maisie's flat was situated had a direct hit, though luckily she was on tour with me when that happened.

It is not my intention to boost any product but as this is an essential part of my story, I must say I had an excellent job with Ovaltine and every Sunday from Luxembourg at lunch time, no matter where I might be, I would hear my voice ringing out from all sorts of places! Their 'Melody and Song' hour had quite a few stars like Bransby Williams and others. The script was written by Alan Stranks, the writer of that long running Radio Serial P.C. 49, the music, in the extremely capable hands of Phil Green and the orchestra belonged to B.B.C., though they did not know! In fact, I remember a photograph of this orchestra being shown in Radio Pictorial and every man had a different face from his own! I was also Uncle Monte on the Ovaltinies five o'clock show and Jack Mairants the well known guitarist was Uncle Jack! The youngsters were trained by Clarence Wright and what a fine job he made! I am glad to say I have several records of some of the items I sang and two with Ovaltinies! What a talented bunch they were — one of the records is 'Cosi Cosa' and the manner in which those kids backed me gave me and still gives me a thrill! Listening to these records I am sure I did some of my best singing in these Programmes! The reason for the mention of these 'Hours' is that one day when we were listening to test records I had made — i.e. about a dozen or more ballads in one morning, an elderly gentleman walked in and seemed to be very interested! He remained until we had finished and at the

end he said to me — "You sing well and if I were you, I'd get every recording made by a tenor named Pertile and copy him. You have his style!" This gentleman was none other than the great FREDERIC GAISBERG the father of the Gramophone, who recorded Caruso and most of the famous names of that time.

He was very pleased to know that when I was in Italy I had heard Pertile and thrilled to his performance at La Scala, Milan! In fact, so much was I copying him, albeit unconsciously that I had brought Pertile to Mr. Gaisberg's mind, hence his remarks! Some of the students in Milan in nineteen twenty-seven to eight used to call me "Il Piccolo Pertile" — "The little Pertile".

I have always been puzzled why our critics hated this tenor so much and still do. It was well known he was Toscanini's favourite tenor and admired very much by Frederic Gaisberg. Surely these great men would know better than our critics! I believe that our greatest soprano Miss Eva Turner said she was proud to have sung with him.

When in Milan I heard Tosca under TOSCANINI with CLAUDIA MUZIO (Tosca), AURELIANO PERTILE (Caveradossi) and the great baritone STABILE as Scarpia. I have never heard this performance equalled, though later on I heard many fine singers in the respective parts but not such a trio at once!

Of course, during the years I was touring as Monte Rey I had no opportunity of seeing or hearing opera and I was too late to hear the Tosca of Callas and Tito Gobbi! While on the subject of opera may I say I heard the tenor Alessandro Bonci (who was at the Met. in Caruso's time) sing in 'Ballo in Maschera' in Milan's Carcano Theatre and he was seventy years of age! There were little or no signs of his age in his singing and I was lucky to have heard him in the role for which he was most famous.

I believe I have already stated that I am relying for the most part on my memory — relating this saga but I think the next move came from Joe Loss who restarted doing some Sunday Concerts and an occasional stage appearance in which I was asked to take part. In January nineteen forty we sailed for France to entertain the troops for some weeks. With the band, were cheerful Charlie Chester, then a young comedian, the Carlyle Cousins — a good singing group and brave; a variety double act Jack and Eddie Eden and of course, Chick. The weather we experienced was unbelievable, that is why I called the three cousins a brave group!

Before we left, we had heard all sorts of rumours about the terrible treatment afforded to the artistes and bands out there and I remember writing to Ray Sonin, Editor of the Melody Maker telling him about our trials, troubles and tribulations. Luckily, when Maisie and I burned all our stage papers, this letter happened to be in the press cuttings book — she saved before lighting the fire so I am able to give a copy of this letter, which speaks for itself.

France
February 1940

Ray Sonin Esq.
Editor of Melody Maker.
Dear Ray,

We've been here one week, and it's been great fun. There have been a few upsets, but the fault lies chiefly in the unusual weather and the fact that we are not accustomed to the climate — nor to working under difficult conditions.

Out here we hear all sorts of rumours, about the treatment afforded those bands which preceded us — but this we all say; so far we have received every consideration possible under the circumstances.

Our first casualty was Chick Henderson, who caught the throat complaint common to most vocalists (and the troops) who come out here. He didn't sing for four days, but is O.K. again.

The Carlyle Cousins have been magnificent — never a complaint — working like heroines, though they, too, are having throat trouble. Quite a few of the lads are under the weather — but nothing of this is due to neglect or the much-maligned N.A.F.F.I. or E.N.S.A.

At last night's concert — somewhere in France the first house was packed (over 3,000 I should think) but during the performance a drizzle had commenced. The result being that this rain on top of roads which had been frozen for weeks, made the roads like ice ponds; the result being that troops coming from any distance were stuck, and the second house was almost empty.

Our return journey was an adventure as we skidded for miles, and at the 'down-hills' we were all obliged to get out and walk. Quite a few of us had falls, but again — it was nobody's fault.

We didn't expect a picnic when we came here, but we are a happy crowd, and so far are thoroughly enjoying ourselves.

A remark of Joe's fits the situation i.e. "No matter what we suffer, we are in clover compared with what the troops have to suffer", and the sergeant-major responsible for us does everything possible to help, and make us comfortable.

The accommodation and the food are really first class — the reception we received from the troops is unbelievable, and the latter fact alone makes up for any little discomforts.

As I write, we are waiting to see if it is going to be possible for us to move from this town today. The streets are like skating ponds, and only one lorry is to be seen — the N.A.F.F.I. lorry which is to take our 'clobber' to the next destination.

Some of us have fallen, taking our bags from the door of the hotel to this lorry — a distance of three yards. This has to be seen to be believed. I have just seen a Frenchman take a beautiful fall, smashing his glasses. Skates are necessary — not rubber shoes.

Personally, I'm enjoying myself, although I have a "French" throat, and find singing a bit of a trial, and although at home I am just as fond of "home comforts" as anyone else, I cannot see any of the signs of inefficiency or neglect on the part of anyone, about which I read before leaving London.

Possibly worse is in store for us, but this band and the Company (Carlyle Cousins, Cheerful Charlie Chester, Jack & Eddie Eden) can take it and keep smiling.

Monty Rey.

Two days before sailing, I got word I had been awarded a Contract by Parlophone Recording Company, who wanted four titles to be waxed at once! So urgent did this seem, that Ronnie Munro, who conducted, was actually arranging bits from the commercial copies as the recording session was in progress. One of them was 'Donkey Serenade', backed by 'O Sole Mio'. In those days it took us two hours to make a record, today we have progressed (?) so much that it takes weeks! 'The Donkey Serenade' was not issued until April, the first one 'Absent Friends' and 'So Deep Is the Night' was issued in March, so later on I could not help wondering "Why the rush?" We were going and did go within thirty miles of the Maginot Line but I was unlikely to be killed! Still, the rush made one feel frightfully important!

During the war, I had many enquiries about my Nationality. On one occasion after our return from France, Joe and the Band were asked to do a concert in Nuneaton, on behalf of something in connection with the Royal Air Force! The Hall was packed and everything was going with a swing, when Joe asked the audience, "What would you like Monte to sing?" Someone shouted "O Sole Mio", so the band began the introduction. In the middle of the song I noticed several young men coming toward the stage — "Ah, fans" I thought. No sooner the thought, than the youths had reached up, grabbed me by the ankles, hauled me down-bruising both elbows as I crashed! Luckily several Airforce boys were in the stalls and in seconds these young men were wondering what had hit them! When the R.A.F. lads got them outside the youths said "Our brothers are all in the army fighting those Italian b-----s, so why should we have to listen to that so and so! Joe just said "Now, Ladies and Gentlemen, Monte Rey — otherwise James Montgomery Fyffe from Glasgow will sing 'Annie Laurie'" and that was that. It was days before I could bend either arm but I could have been beaten up, save for the R.A.F. Later, the Mayor of Nuneaton wrote me a very nice apology, which was quite nice but unnecessary.

We are grateful to the "Melody Maker" for the use of Monte Rey's wartime letter.

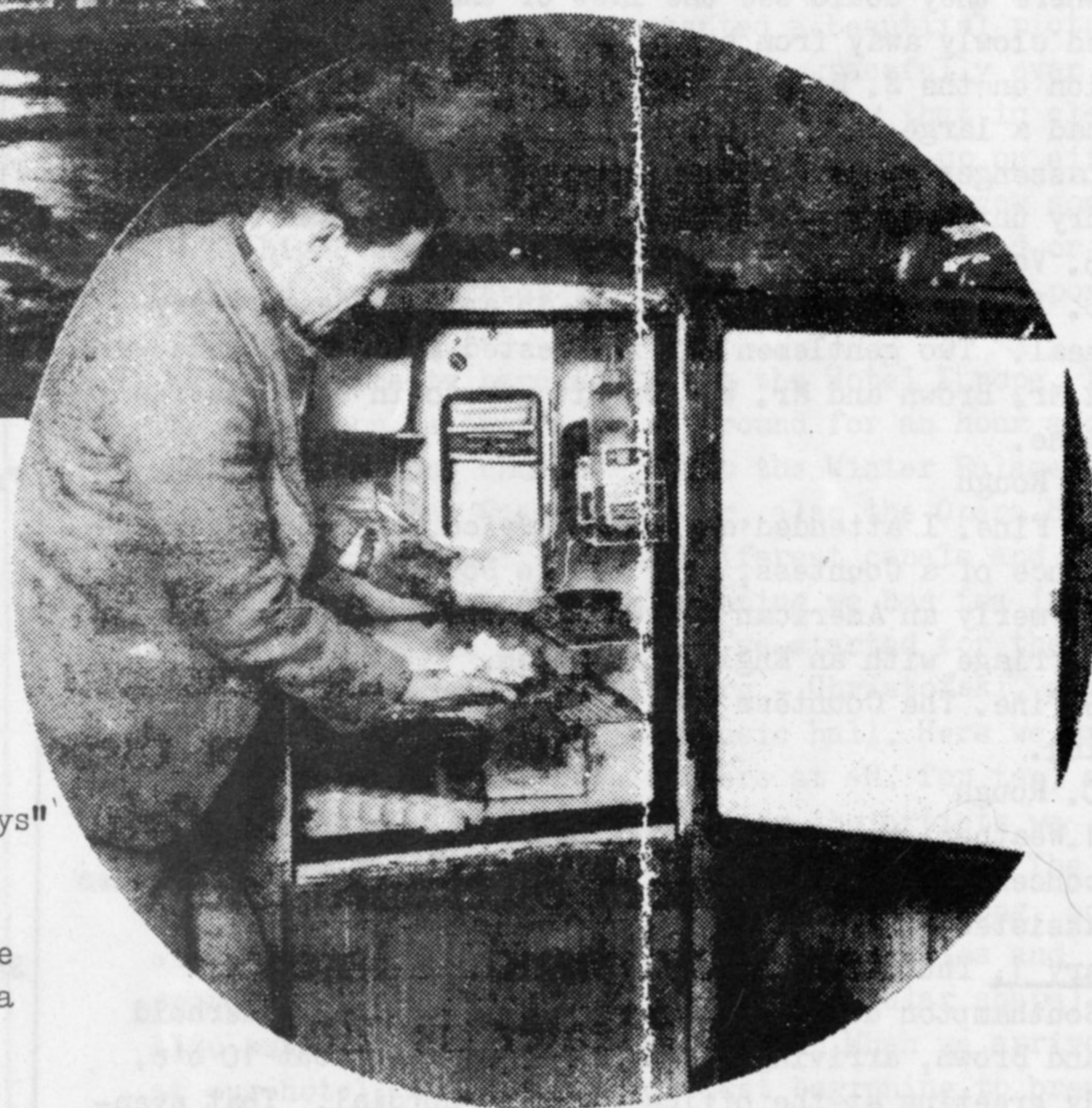
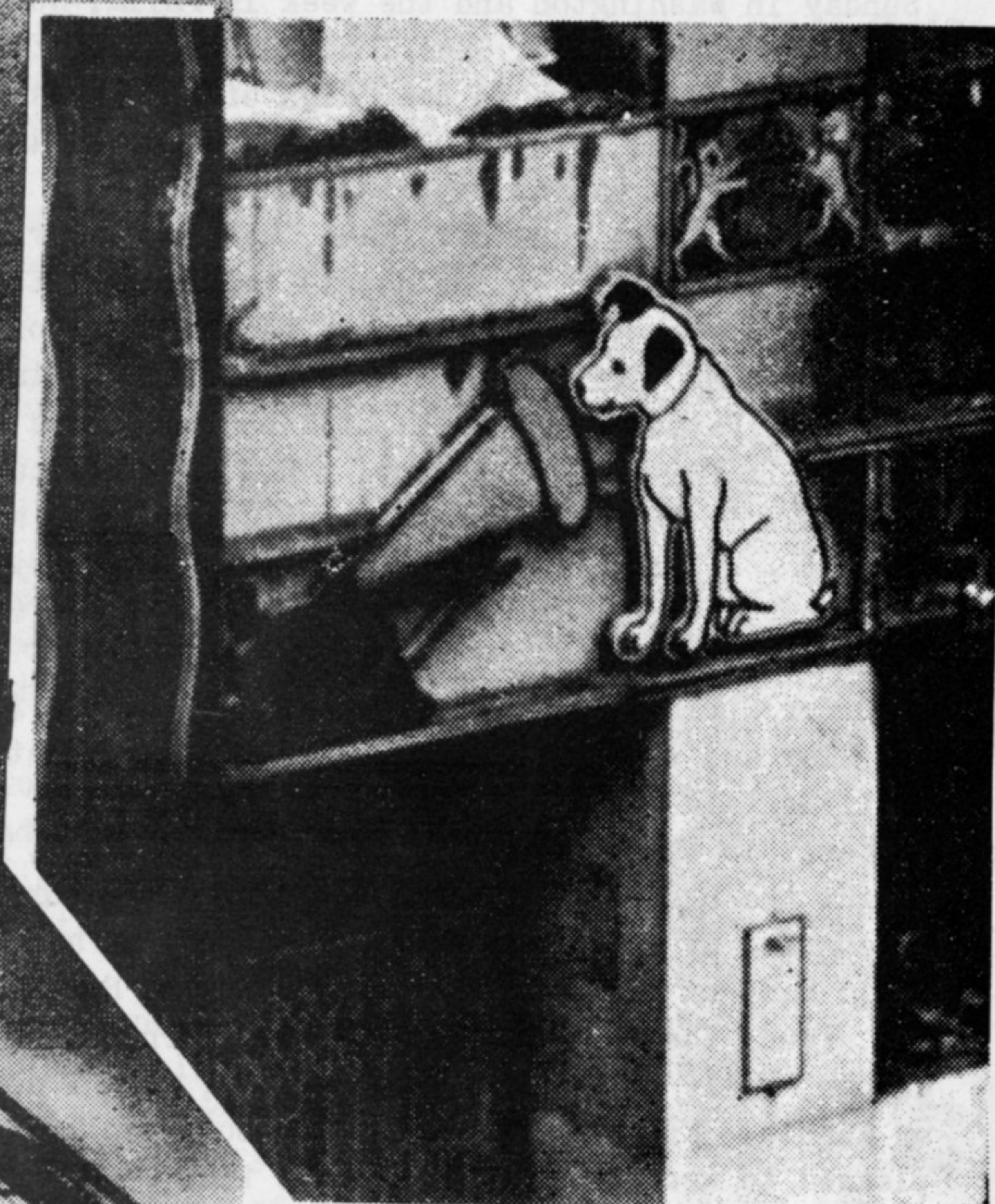
The "Melody Maker" is still a regular publication, bringing its readers current news of popular entertainment.

Below is a picture of the sleeve of the new LP re-issue of Monte Rey records which will be released in Mid-July on World Records SH 330.





WATCHED BY THOUSANDS OF HOLIDAY-MAKERS, firemen direct streams of water from the ground and mid-air on to the blazing Oxford Street Showrooms and Administration Offices of 'H.M.V.' Household Appliances.



THE BUILDING A RAGING INFERNO, ice cubes were nevertheless found in the 'H.M.V.' Sealed freezing chamber

Every record company - or so it seems - in the "old days" had a fire. E M I was no exception. On 26th. December, 1937, there was a great fire at the H M V shop in Oxford Street, London. (We showed you a remarkable picture of the "metallic" Nipper currently on the front of the shop, in a recent issue.)

The white arrow above shows Nipper heroically looking at his Gramophone regardless of the flames raging around him. An inset shows how he survived to see the morrow

These pictures are taken from a special "Business as Usual" newspaper issued soon afterwards by E M I. It all showed the durability of other E M I products found after the inferno; electric irons, refrigerators etc. We are very grateful to Mr. R. Richardson of Poole who lent us the original paper for copying.

THE FRED GAISBERG DIARIES — Part 3

1448

Jan. 2. Returned with Joe to Phila.

3. During the interval of the 3rd & 24th. I would spend Sunday in Washington and the week in Phila. Nothing of importance to relate. Once I took the entire family to the Columbia Theatre to see "Sign of the Cross", Papa included. This is the the first instance I can recollect Papa having gone to a show house.

Mon. 22. I bid the folks good bye (Mama, Carrie & Charlie and Mr. Berliner met me at the depot). I had previously gone to Papa's office and took a second leave of him. Here I met Mr. Frisby and Sweetman. Papa also informed me of Mr. Patterson's death. I took the 11 o'clock train. Arrived in Philadelphia 2.30 & went to B.G.Co's office. Saw Smith, then to Camden, where I found Child in an awful ferment - we had a spat. He is a great big baby. Mr. Johnson gave me my instructions. I caught the 6 o'clock train for New York, arriving there about 8.30. Took 9.30 for Spring Valley, arriving there 10.30 - found Aunt Bley and the Reiths all in bed. After greetings and a little talk they showed me to my room.

Tue. 23. Early in the morning I arose, had breakfast, and caught the 8 o'clock train for N.Y. During the morning I discharged my work and spent a few hours in a near-by Music Hall on Broadway. I arrived at the Horns' by 5 o'clock. Found there Gus, Polly, and Aunt Horn. After dinner, Polly took me to Uncle Fred's, where I also met my Auntie. From there we went to Cousin Will's, and was pleased to meet his wife. By this time Cousin Fred had joined us. We all returned to the Horn' and retired.

24 Early we started for the dock with cousin Gus and Polly and Fred. At the dock we met Aunt Bley and Reith. I took them over the ship (New York) and they were as tickled as children. Later we were joined by Aunt Gaisberg. She had to be taken over the vessel, and expressed her satisfaction. At last the bell sounded to "Clear Decks", and I gave each one a kiss. They took their position at the end of the dock with the crowd, where they could see the last of the steamer as she pulled slowly away from her moorings. I found the accommodation on the S. New York superior to the Cunarders, and I had a large state-room to myself. There are only a few passengers aboard - about 100 - and they proved a rather dry uninteresting lot. The first day out was beautiful.

Thu. 25. Very fine.

Fri. 26. I was the only one who put in appearance at every meal. Two gentlemen who interested me at our table were a Mr. Brown and Mr. Weiderholt - both in the electric Sat line.

Sat. 27. Rough

Sun. 28. Fine. I attended a Church service, and made acquaintance of a Countess, Lady Sholto Douglas, who was formerly an American actress, but who had a romantic marriage with an English nobleman.

Mon. 29. Fine. The Countess and I had a pleasant musical evening.

Tue. 30. Rough

Wed. 31. Weather very fine. I presided over the piano in a concert given in the 2nd. cabin, where Lady Douglas also assisted.

February 1. Thursday morning we landed safely in the Southampton dock. I rode up to London with Weiderhold and Brown, arriving at Waterloo Station about 10 o'clock. My greeting at the office was every cordial. That evening I went to Drury Lane Theatre to see "Jack in the Beanstalk" pantomime, with Weiderhold and Brown.

Feb. 2. I had taken lodgings with the Royals at 34. Sinclair Rd. Friday night I visited the Owens, and met there Mr. McCloud, a new asst. manager.

Sun. 4. In the morning I attended a small church, and in the afternoon went with the Royals to visit the Owens. Sunday evening spent at home, Miss Jenny Cwen and Miss Robins visiting us.

Mon. 5, Tues. 6, Weds. 7, Thur 8, Fri. 9, Sat. 10,

Sun. 11. Prepare to start for Hanover, Germany, for the purpose of showing the hands over there how to make a matrice from black copies. (?making new shell from a pressing?) I take the 8.50 p.m. train from Victoria Station, embark on the Flushing boat at 11 o'clock

Mon. 12. 5 o'clock Monday morning arrive in Flushing - proceed to Hanover, arriving there at 3 o'clock in the afternoon. En route the ground is covered with snow. The day was beautiful and sunshiny. Jack Hawd, Nellie, and Herbert met me at the station. I took room in the Hotel Continental a/c 3s. per day with breakfast. I went to the factory that afternoon, and met the Berliners.

Tues. 13. Started my work in duplicating black copies. At lunch-hour went with Jack, Nellie, and Bates the cornet-player, who happened to be playing at the Milini Music Hall, to Hern House Lake and spent a delightful hour skating on the ice. That evening Herbert and myself saw a fine production of "Der Freischütz" in Die Hof Theatre.

Wed. 14. Herbert and I wandered around the cafes and wound up at the Milini.

Thu. 15. Heavy snow.

Fri. 16. Slushy weather, but in a short space of time the authorities had cleared the streets of snow.

Sat. 17. I attended a Ball and Supper at Jacob Berliner's house. The affair was quite brilliant. About 25 couples present, all young and very stylishly dressed. I was able to give a very good account of myself in the German way of dancing. This party closed down at 5 o'clock the next morning, but left at 2 o'clock. The dancing only contained about 10 numbers, but between each dance they would provide some other amusement, such as a song or dialogue or farce.

Sun. 18. I arose late, wrote a few letters, then went out with Bates to hear a fine Military Band giving a concert in front of the Opera House. I had dinner at Joseph Berliner's home, where I spent a very pleasant afternoon in Herbert's company. That evening I attended a performance of the "Fledermaus", a comic opera by Strauss.

Mon. 19. Cafe Kaiser.

Tues. 20. Tannhäuser at Opera House.

Wed. 21. Spent evening at Manfred Berliner's home, where a dance and social gathering was in progress. Had a very jolly time.

Thu. 22. George Washington's Birthday, was a beautiful day. At lunch Jack and I had a bottle of wine to honour our compatriot.

Fri. 23. Jack and Nellie saw me off on the 3.50 train for London. About 6 o'clock I went in the dining car something to eat, and after spending an hour there I went to return to my coach, and found to my horror that it had been detached and I was speeding away to Cologne, instead of changing as I ought to have done at Köhn. I got off at the next station and telegraphed ahead to have my luggage stopped at Wesel. I was without hat or coat. I caught a train for Wesel and arrived there at about 11 o'clock. Stopped overnight, and caught the 7.24 train to London.

Sat. 24. I am travelling today when I should have been in London. I ran short of money, and succeeded in raising 5 bob on a pair of cuff-buttons, from an Englishman whom I met on the trip to Hanover. I arrived after a fine and safe passage over the Channel at 8 o'clock in London, and went to Royals' immediately.

Sun. 25. Sunday morning spent at home. In the afternoon I went to take Miss White's package to Miss Edell's, and there spent a delightful afternoon, at the same time taking tea with them. Returning to town, I dropped in at the Horse Shoe, and to my great surprise who should be sitting there but Henrietta. I hardly recognised her at first. She looked entirely prosperous, and

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entirely prosperous, and decked out in fine dresses and jewels. She tried to urge on me to enter our old association with her, but I stoutly resisted the magnetism of her beautiful brown eyes. She waxed most furious. What an uncontrollable passion this spoilt beauty has.

Mon.26. After work Henrietta met me at the office, where we had a short dance and singing. Then after supper we went to the gallery of the Savoy Theatre to see "The Rose of Persia" on Newton's invitation. She followed me all the way to my Kensington lodgings where I left her abruptly.

Tues.27. At home. Belfred Royal is a very sick man.

Weds.28. Am informed I go to St. Petersburg on Friday to make records with Darty, whom I pick up at Berlin. Evening spent at home. I took records of Connie Ediss of "Runaway Girl" and Burt Shepard.

March.1. Thurs. Took Harry Taft and piccolo. Took Miss Owen to see "Floradora" at the Lyric. Here, at the Lyric, Miss Owen and I sat behind the conductor - Landon Ronald. Later I went around to see Ronald and asked him to come to Maiden Lane to interview us re a job as impresario; which he did and he was engaged by Birnbaum. Today the town is in a state of wild enthusiasm over the fall of Ladysmith and the surrender of Cronjia a few days ago. Went to the Horse Shoe after the show and was bewildered at the show of gladness and riot through the streets and in the different bars.

Fri.2. was a day of packing and preparation for my trip. I tried to see Henrietta, but without success. I was very loath to leave without seeing her. I had dinner with Turner at the Horse Shoe, and took the 8.50 train from Victoria. A very good passage across the Channel.

Sat.3. Passed over the same route as I did two weeks previously. Jack Hawd met me at Hanover Station and I arrived in Berlin at 7 p.m., where I was met by Darby. He took (me) to his lodgings, no. 31, Zimmer Str. After a dinner in Kampinski's we went to the Winter Garten. This is a large auditorium filled with tables and chairs. People sit here and watch a variety performance.

Sun.4. was snowy and cold. We visited Mr. Birnbaum, who lives with his two sisters. In the afternoon we took a short excursion over the city and landed at an ice-skating rink in Thier-Park, where we spent two delightful hours skating and observing the people. The evening we spent in Bush's Circus, a typical place of amusement, consisting of equestrian acrobats and a spectacular after-piece in which some very ingenious appearances were used.

Mon.5. I went to our Gramophone showrooms on Ritter Str., and that evening to the Royal Opera with Darby, where we had an orchestra stall and witnessed a fine production of "Lohengrin". Birnbaum's sister happened to be there.

Tues.6. We took a carriage to the Russian embassy to have our passports visaed. This took us through the beautiful woods of the Thier Garten. That night I met Al Clark at the Station (Frederick Str.) and after dinner with him at the Keiser Cafe, I conducted him to Mr. Birnbaum's house.

Wed.7. We started our trip to Russia at 9.18 Frederick Str. The day was very beautiful and we enjoyed the rest. 10 o'clock that evening we reached the Russian frontier at Eidkunen, where our agent met us to assist us declaring our apparatus. This was indeed a tough job. Every one of our 7 cases were opened and the contents taken out. Our duty bill amounted to £7. At 1 o'clock am we resumed our journey in a very good Sleeper (except for the candles used for illuminating). After a good

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night's rest, we had a breakfast of tea and bread.

Thur.8. The day is beautiful and the country is covered with a heavy fall of snow, and at the different stops en route the natives are interesting, wrapped up in their heavy sheep-skins and bear-robies. We would give a gramophone concert at these stops, and the amusement of the natives was great to see. I really think that the train tarried an extra long time so we could finish our concert. We took a number of interesting photographs of these motley mobs listening to our concert. The snow around here must be about 3 feet deep, covering the fences. On arriving at the station at St. Petersburg, we were met by Blumenfeld, Raphoff and Labelle, our agents. They escorted us to a small hotel in Liteingry Prospect near Nefsky, and after a wash-up we went to a large cafe for a supper. Over this we lingered until 11 o'clock, when we retired.

Fri.9. We set up our apparatus and made our different purchases. I rode in a sleigh to the station to bring up our luggage. All the vehicles are on runners. The ground is covered with ice from Nov. to April. The Nova is frozen five to 6 ft. thick, and every winter an electric trolley line is laid on the ice crossing the river. The effect of St. Petersburg on a stranger and southerner is very fascinating. I wanted to be out in a sleigh all the time, watching the dashing sleighs and their occupants so warmly clad in their heavy furs. Especially on Nefsky Prospect and Great Moski is there a brilliant show of prancing turnouts and handsome women.

Sat.10. We had everything prepared for record-making, and a dispute arose between our agent Blumenfeld and the landlord over the price of our bedchamber. The outcome was we decided to leave. So going around to the Grand Hotel d'Europe, we made more favourable arrangements, and decided to move tomorrow, Sunday. Saturday evening we went skating on a private pond belonging to a club. It was delightful, and such skating I have never seen. The ladies and gentlemen presented a beautiful picture, clad in their fur wraps and gliding gracefully over the smooth ice. There has been so much snow that in cleaning the ice for skating it has been banked up on either side, forming two steep walls of pure white snow some 10 ft high, between which one skates. When cold or fatigued, you can stop in the little cafe by the pond for a cup of hot tea.

Sun.11. We worked pretty hard moving to the Hotel Europe. In the afternoon we took a drive around for an hour and saw some gorgeous churches, also the Winter Palace and the Palace of the Czar's brother, also the Opera House and the French Theatre. The different canals and the Neva all frozen solid. That evening we had tea in Labell's home, and about 10 o'clock we started for the most popular resort of Petersburg - Christofski, a sort of combination of a cafe and a music hall. Here we ordered dinner (starting with oysters at 4R. for ten) and with eating slowly and listening to the artists we managed to stretch our dinner out until 4 a.m. The program consisted of chorus singing of folk-song, solo singing of Romanzas, balalaika-playing in solos and orchestras (a sort of mandolin of triangular shape). Also music by a Hungarian orchestra. When we arrived at our hotel, the morning was just beginning to break. I forgot to mention we had a toboggan slide. Places of the Christofski type are very expensive amusements. They are the resort of the swell demi-mondes.

Mon.12. We arose more dead than alive at 11 o'clock. Today we took our first Russian plates - a comic singer. They were unsuccessful. We retired early that evening.

Tues.13. We made records of Golitzner, a balalaika player, and harmonium.

Weds.14. Made records of Blumen, a tenor. That evening we

arrayed ourselves in frock coats and drove out to the Aquarium, a similar resort to the Christofski. Here we had dinner, but only remained a short while.

Thu.15. More record-making. Thursday I was taken ill and remained in bed pretty much during the next following three days.

Fri.16, Sat.17, Sun.18 ill in bed.

I might state that the businessmen of Petersburg are mostly Jews, and are a hard lot to deal with - shrewd crafty, and unreliable, always fingering for bribes - everything bribery.

Mon.19. Beautiful weather - bright and sunny, which continued throughout the week. Retired early.

Tue.20. In the evening I drove to Christofski to engage a chorus. The nights are bitterly cold and one is stiff after an hour's drive, especially crossing one of the long bridges across the Neva. The first coach we engaged, the horse fell four times in the space of twenty minutes. We finally discharged it and hired another. At Christofski this evening Prince Napoleon, aspirant to the French throne, was holding forth, revelling in one of the private Cabinetts.

Wed.21. We became so desperate for talent that we set out together this evening in search. We firstly went to a song recital in a pretty concert hall. The audience was intelligent and appreciative. The composers were all Russian, so I did not enjoy it much, yet it was interesting. The program was arranged different from our recitals. There were three soloists and each would come out and sing a set of seven songs, one after the other. After the first part of the concert we went to the Opera House (not the Royal) and heard part of a production of "Leben von den Czar". Soloists and chorus very good voices and strong, chorus badly trained, orchestra very much out of tune. (Later a pencilled note = Chaliapin was singing in this performance.) The frequent and stubborn applause given the soloist by the audience was very annoying and interfered with the pleasure of the auditor. This is a great fault of Russian audiences. They spoil their artists. Make pets of them. Indeed we found them for this reason hard to approach. They expect presents of diamonds and jewelry. After the Opera we went to the Pompeii, a brilliant Cafe Chantant of the Christofski order. Securing a chorus at this place we returned home about 3 o'clock cold and sleepy.

Thur.22. Made records of Nefski, a popular humorist. After a short walk and an hour spent in one of the many tea shops, we retired early to bed.

Fri. 23. Nefsky again, also Kamionsky, the baritone from the opera sang a few songs.

Sat.24. Evening after letter-writing, we attired our frock coats and set out for Pompeii, where Labell and Raphoff had promised to join us. They did not show up but we enjoyed our dinner and the entertainment - especially the dancing by our Russian chorus. I engaged a very popular good lady Romance-singer also. I returned about 3 a.m. In going, we had a balky horse who delayed us a good deal. Darby was clever enough to humor him, or we should never have gotten there.

Sun.25. We engage a two-horse hack and a black guide. We made a trip to the Island, the popular summer suburb of Petersburg, and overlooking the Gulf of Finland. We passed a fine equestrian statue of Peter the Great, the pedestal of which is a huge granite rock brought down from Finland with great labour. It is the same rock Peter stood on when he witnessed the naval battle between the Russian fleet and the Swedish fleet. We also passed a beautiful white palace of the royalty and many beautiful villas. No doubt this place is beautiful in summer, but covered by snow as it was today and bleak and bare, one cannot see the

beauty. Returning, we stopped at Fortress Peter on the Neva. Within the walls is the St. Peter and St. Paul church, wherein are buried all the czars and Royal family. We saw the tomb of the late Alexander II, assassinated in 1882 - also of Peter the Great. The church is one glittering mass of memorial wreaths. Also the tomb of Catherine II and Prince Constantine, Nicholas I, etc. We passed the hut in which Peter the Great lived while building the city. It is now used as a shrine, and is always crowded by devout pilgrims. The object of their visit is a picture of Our Lord which Peter carried to one of his successful battles. They think that by praying and kissing it their prayers will be answered. We then drove to St. Isaac's Cathedral, one of the most costly and gorgeous churches I have ever seen. Inside it is filled with innumerable ornaments of gold and silver plate, beautiful mosaics and paintings, colors of polished and rare marbles, one diamond of huge dimensions is worth \$40,000. The church must have cost millions. We then went to the monastery of Alexander Nefsky. Within these walls Rubinstein lies buried. We were much interested at a church service in progress. The chanting in part-harmony by a male chorus was simply magnificent, and showed precise training. In the Greek Catholic Churches there are no organs and no music - only a little chanting. All the rituals of this service showed me how shallow and primitive and simple was the religion of these people. All the outward show and gaudy ceremony to impress the simple mind with physical objects rather than spiritual. At every street-corner are shrines where the passers-by humble themselves by uncovering the head and crossing themselves. We also visited the Royal Stables, where we saw a large collection of Royal carriages stored away for state occasions - also sleighs. Here also is the carriage in which Alexander II rode the day he was assassinated. It was very much damaged by the first bomb thrown. This bomb shattered the back of the carriage and killed two footmen who stationed themselves on the rear foot-board, but did not hurt the Czar. But when he stepped out of the carriage to enquire into the disturbance, the Nihilists threw another bomb which mortally wounded him. The police sleigh which conveyed him wounded to the palace is also here.

Mon.26. Spent free and easy at 8. Malka Prospect to study sociology.

Tue.27. Our German lady-friends called on us, and after a pleasant few hours spent in our studio we four went to the Aquarium, where we remained until 2 a.m.

Wed.28. Remained at home.

Fri.30. Aquarium with Labell and Raphoff.

Sat.31. At home.

April 1. We bought our huge fur bear-skins. After dinner we visited our friends on Milka Prospect, where we met an English chap who was nearly crazy. We cut up high.

Ap.2. Monday at home.

Ap.3. Tue. We donned evening dress and accompanied Raphoff to the home of a Russian princess to exhibit a Gramo. After this, a dinner at Polkin's Restaurant, and enjoyed music by a Bohemian orchestra.

Ap.4. Wed. At home.

Ap.5. Thur. Through Sinkler's recommendation, we went to see "Carmen" on Malka Prospect. Dinn.8. We made a hit with our American songs.

Ap.6. Fri. Roding sang for us, also other Opera celebrities. We read the old English newspapers every evening at the cafes or Hotel reading room, and follow the war in South Africa with great interest. Today we have the news of the capture by the Boers of the convoy & baggage of Col. Broadfield's infantry. Capture was

by an ambushcade, and numbered some 1000 killed and captured and 7 guns. Russians are intensely sympathetic with the Boers, and their papers continually hint at the government interfering. We have to be careful to inform the people we meet that we are Americans and not English. But Russians for the most part have an idea that Americans and Englishmen are one and the same thing.

Ap.7.Sun. Spent at home.

Ap.9.Sun.(sic). We attended an afternoon performance of the opera "Demon" by Rubinstein. Rodine was our prima donna - took the leading role and acquitted herself commendably. The plot is rather absurd, but the music is good, and the opera is a great favourite among the Russians. The plot is thus. The Devil falls in love with a beautiful princess who is already betrothed to a Caucasian Prince. The Devil succeeds in having his rival assassinated. The princess in her sorrow enters a convent, but she is even followed here by the amorous "Devil", who in an amorous Duet succeeds in influencing her to assent. But as he embraces her, she is stricken dead by her guardian angel, and in a tableau her soul is seen in heaven. Between the acts, we would present ourselves at the dressing room of our beautiful prima donna and congratulate her on her performance of the foregoing act. Rodina is very charming, a girl of about 22, and has a pleasing, fresh voice. I told her I wish I was the Devil in the last act, when he was embracing her. Something setting in the corner with something in it rather spoiled the sentiment produced by the play; but these artists are so Bohemian. About this time Raphoff was busily engaged in trying to get a record of the Czar's voice, and other celebrities. So that afternoon on reaching the hotel, we received from Raphoff a message to prepare to give a recording exhibition before the Czar's secretary that evening. After considerable bustle, we got our apparatus down to the Michael Palace, and here in the drawing room we gave our exhibition before Gen. Bobritoff, the Governor of Finland, Secretary Tanief whom we address as "High Excellence". Also Sec. _____ Lerch (sec. to Queen), also a number of other eminent personages. Sec Tanief's family, consisting of 2 daughters (who spoke perfect English) and 2 sons and wife, made a record. And the Sec. played an excerpt from an opera of his own composition. They served us tea and fruit, and treated us fine. We sang one of our duetts for them. They expressed themselves highly delighted. Through his influence we expected to get records of the voices of the Royal Family and other lights. The proceeds of the sale of these plates were to be donated to charity in Russia. After a dinner in Liner's (2 a.m.) we went to our hotel.

Ap.10.Mon.

Ap.11.Tue. Dinner at Raphoff's

Ap.12.Wed. Dinner with Raphoff. Skuridin and Labell in Polkin's. Afterwards we walked up Nefsky and had a glass of tea. When Raphoff left us, we searched in vain for a hotel to stop, and finally found lodgings in Hotel France. We did not stop at Hotel Europe because we had given up our rooms and sent our baggage down to Blumenfeld's office. Today we had hired a hall expecting to make records, but our band did not show up.

Ap.13.Thur. From 9 to 12 we made band records with a full band of about 40 men. We had a quarrel with Friedman the director, because he would not play the national dances or songs, nor would he diminish the complement of his band. We finished packing and got our luggage down to the Warsaw Station and had it expressed to Warsaw, but we concluded to go with Raphoff and Skuridin to Moscow. We started on the 10.30 train after saying good bye to our new-found friends. Raphoff had

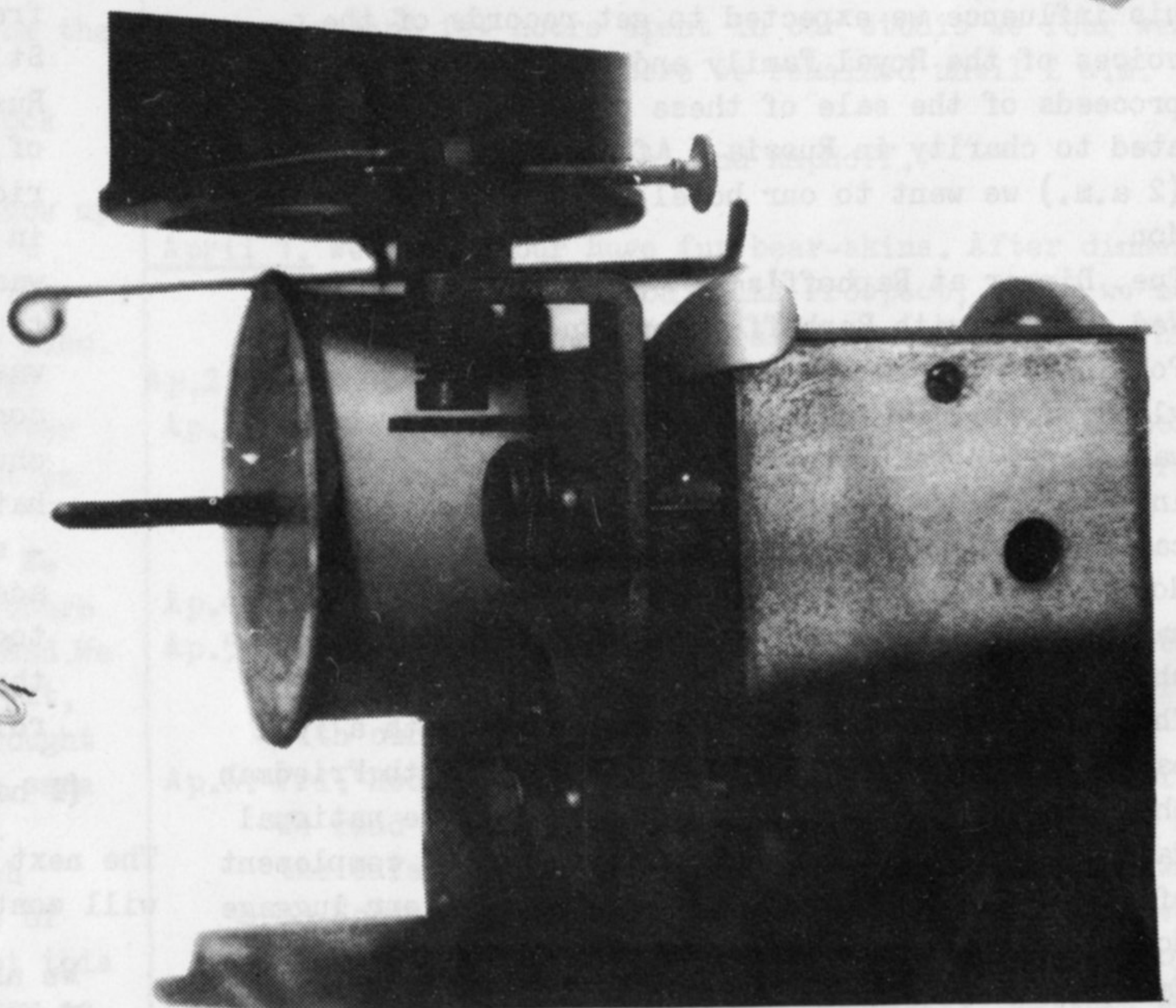
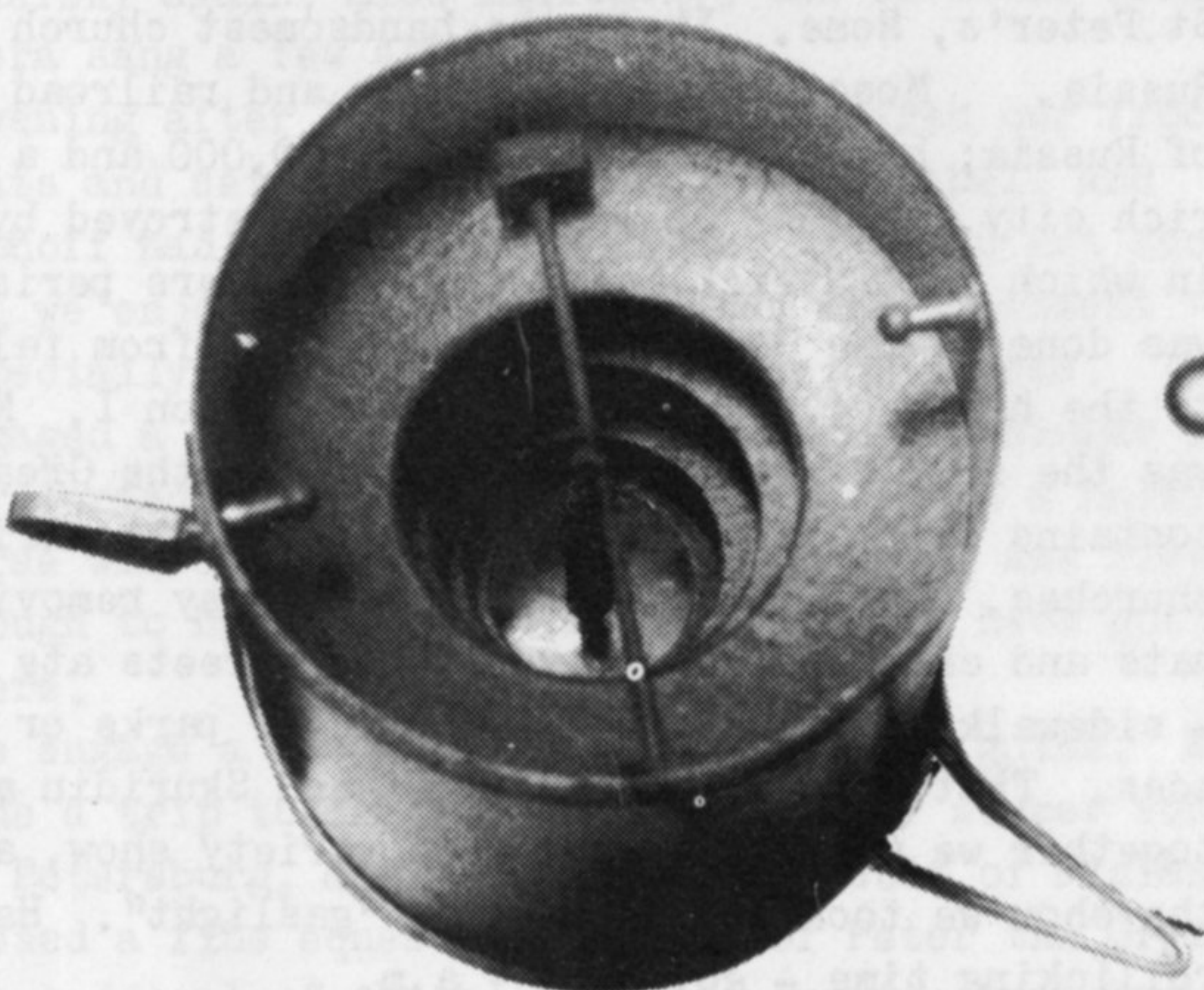
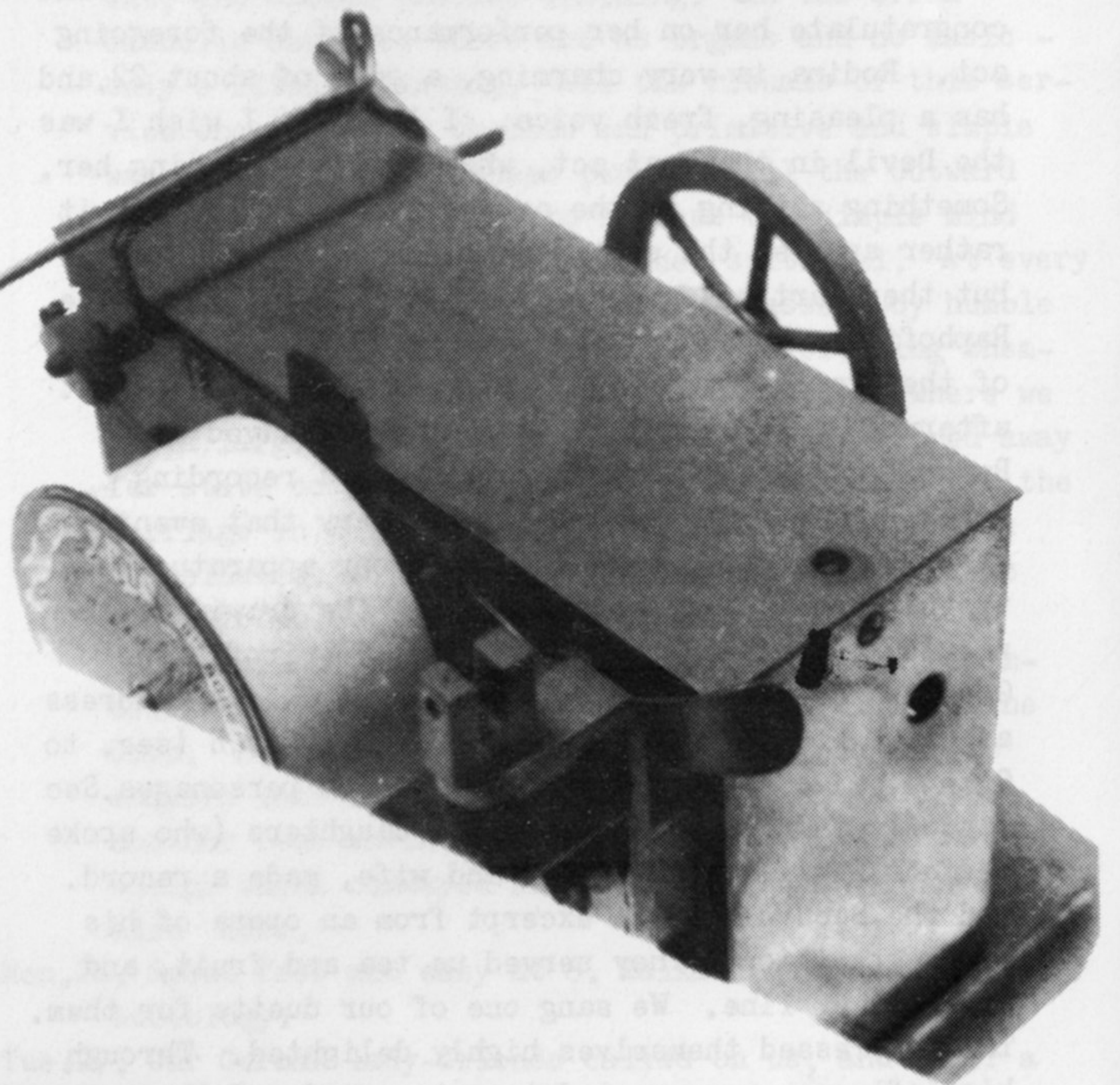
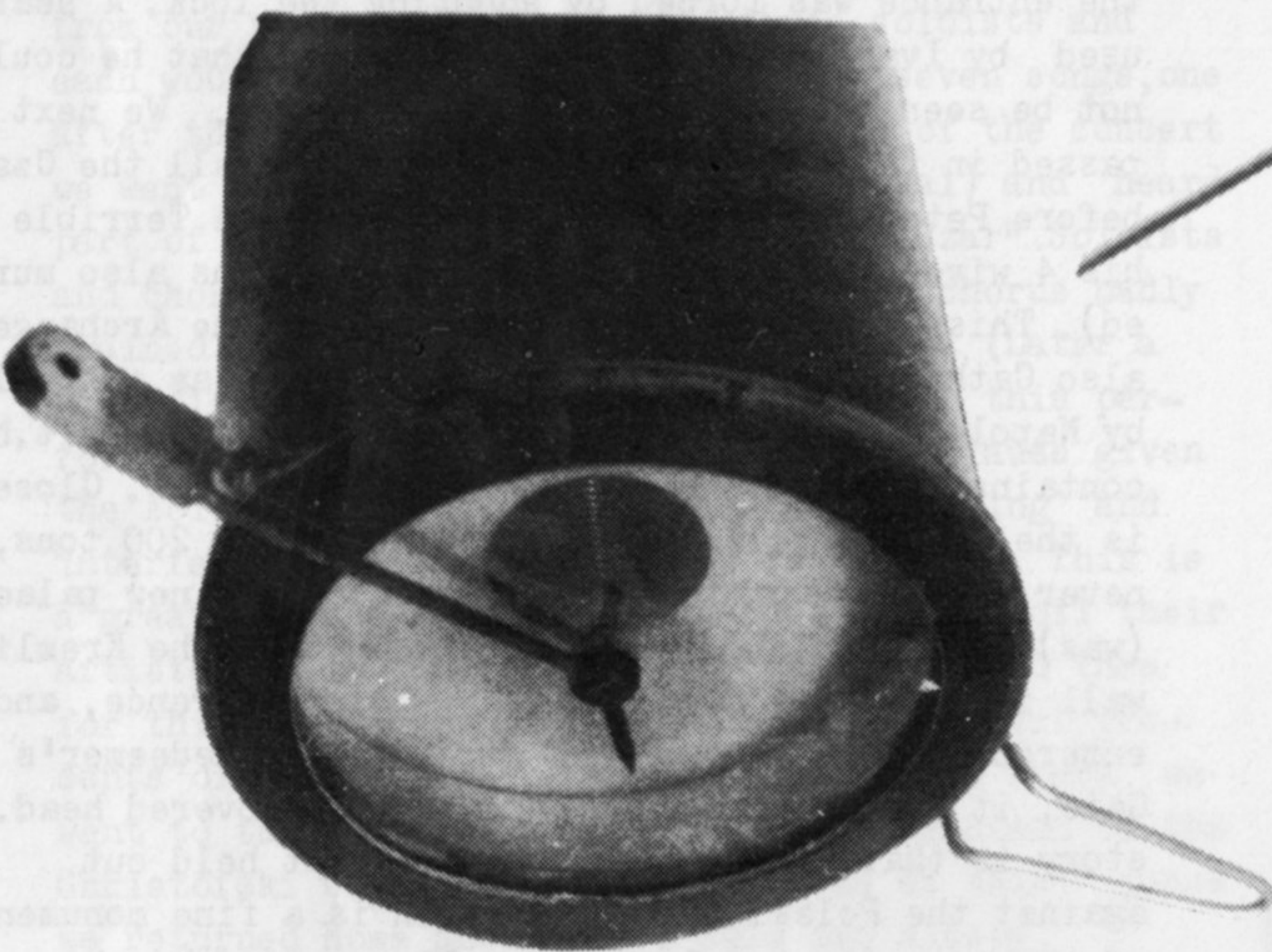
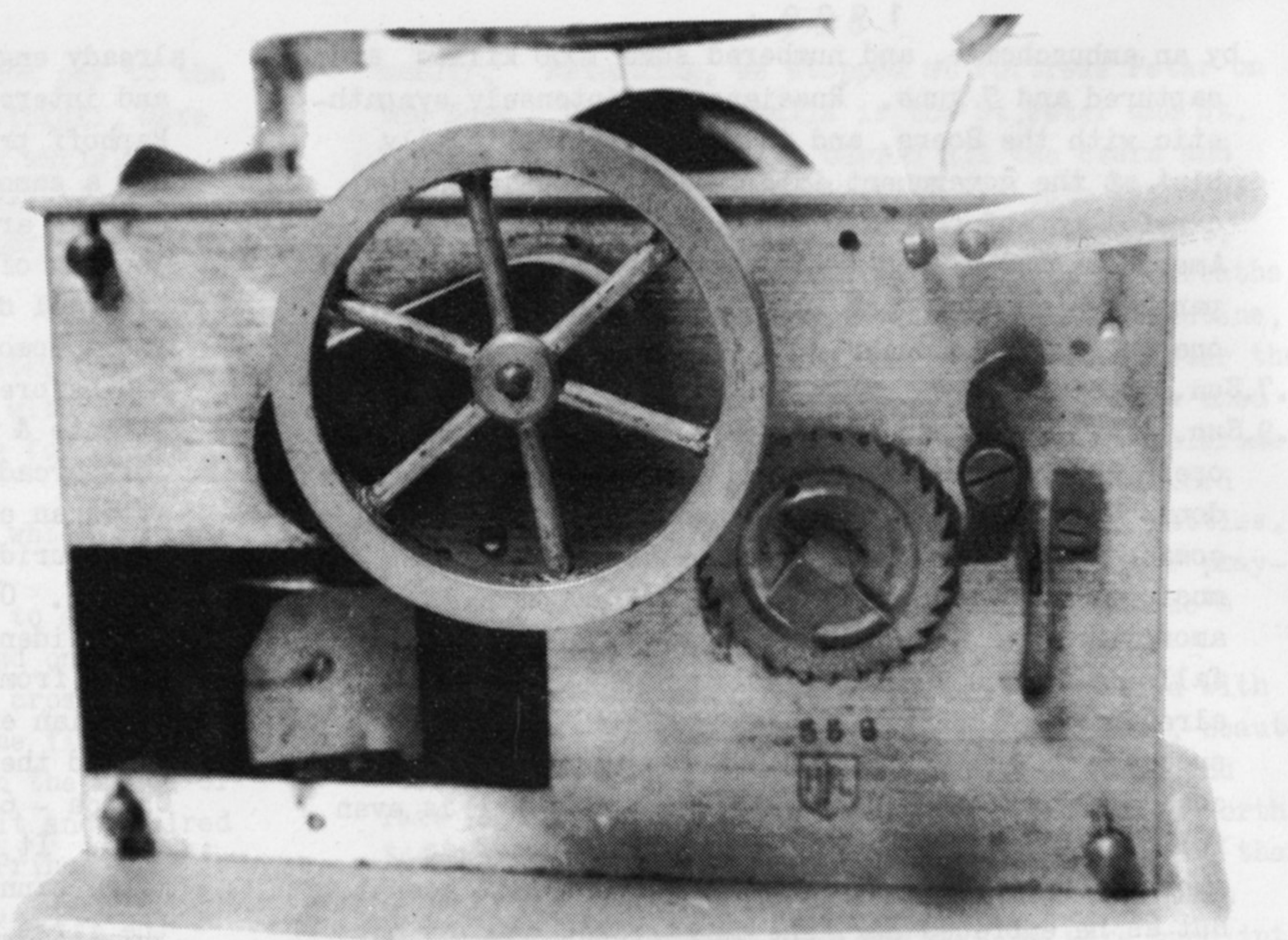
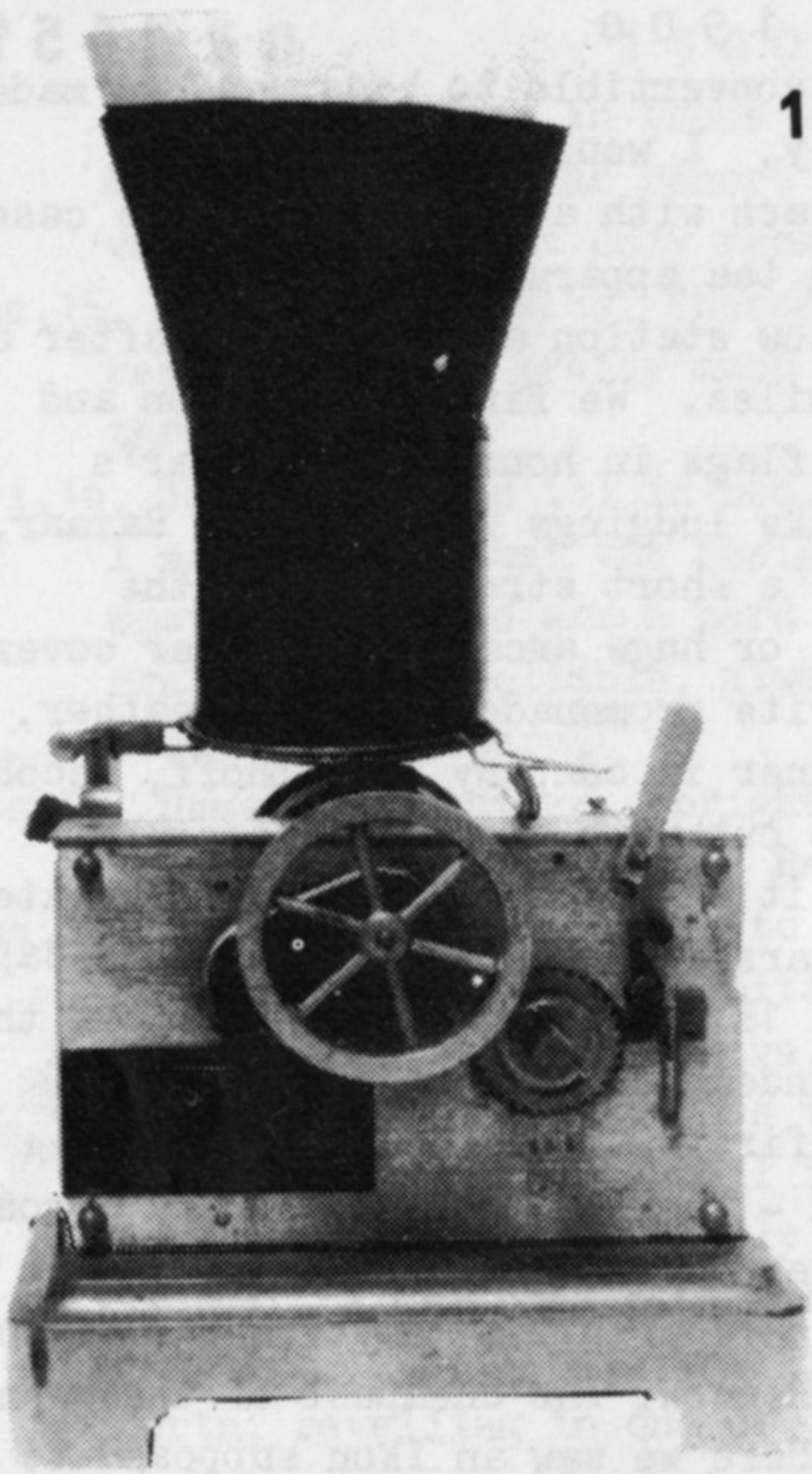
already engaged chairs convertible to beds, and we made an interesting journey. I would say here that Raphoff presented us each with a silver cigarette case and a samovar (Russian tea apparatus).

Ap.14.Fri. We arrive in Moscow station about 11 o'clock, after a journey of about 400 miles. We find the station and city all decorated in flags in honor of the Czar's visit tomorrow. We take lodgings in Slavinski Bazaar, and before dining take a short stroll through the streets & the Bazaar, or huge arcade, all under cover. This arcade is a favorite promenade in rainy weather. After an enjoyable dinner in company of Raphoff, Jacobs and Skuridin, we start out with a guide to see the sights. Our first visit is the Kremlin or - translated - "Residence of the Czars". We saw the 700 cannons captured from Napoleon in 1812. Passed the Court where the Siberian exiles are condemned. Also the huge cannon called the "Czar". We first went in the Coronation Church - 625 years old - where all the Czars are coronated. It contains a very large number of elaborate metal banners carried on Church fete days in parades by the first citizens of Moscow. The cheapest of the banners is worth 1,500R. Here we saw an Ikon supposed to be painted by St. Luke, now over 1800 years old, valued at 3,000,000R., in diamonds and emeralds. Also a nail supposed to have come from the Cross. Here also an Ikon containing 1500 lbs of silver. This church was used as a stable by Napoleon, and marks are shown where the entrance was forced by shooting the lock. A seat used by Ivan the Terrible, so situated that he could not be seen but he could see his subjects. We next passed in the church containing tombs of all the Czars before Peter the Great, including Ivan the Terrible and his 4 wives (whom he murdered; his two sons also murdered). This Church is called Cathedral of the Archangel - also Cathedral of the Annunciation - used as a stable by Napoleon. The tower of Ivan Veliki rises 270 ft. high contains 30 bells, the largest weighs 50 tons. Close by is the largest bell in the world, weighing 200 tons, never used but mounted on a pedestal. The new palace (was) built in 1838 by Emperor Nicholas. The Kremlin wall is 800 years old, 2 miles in circumference, and entered by five gates. One gate, called Redeemer's Gate, it is compulsory to enter with uncovered head. The story is that it was the only gate that held out against the Poles. In the Kremlin is a fine monument of the assassinated Czar Alex. II, erected by the people. The temple of St. Saviour is a magnificent edifice with a great dome, magnificent and costly frescoes and marble interior. Its interior is a copy of St. Peter's, Rome. It is the handsomest church in Russia. Moscow is the business and railroad centre of Russia; has a population of 1,200,000 and a fine and rich city. In 1812 it was entirely destroyed by a fire in which 30,000 sick and wounded soldiers perished. This was done by the Governor to prevent it from falling into the hands of the French under Napoleon I. Moscow was the seat of Government up to Peter the Great. Moscow contains over 350 churches and innumerable shrines and churches. The inhabitants are kept busy removing their hats and crossing themselves. The streets are very bad - sidewalks narrow; city is devoid of parks or promenades. That night we met Raphoff and Skuridin and together we went to a very good variety show, and after the show we took in the town by "gaslight". Had a rollicking time - got home 4 a.m.

(I have been one day in advance of the calendar.)

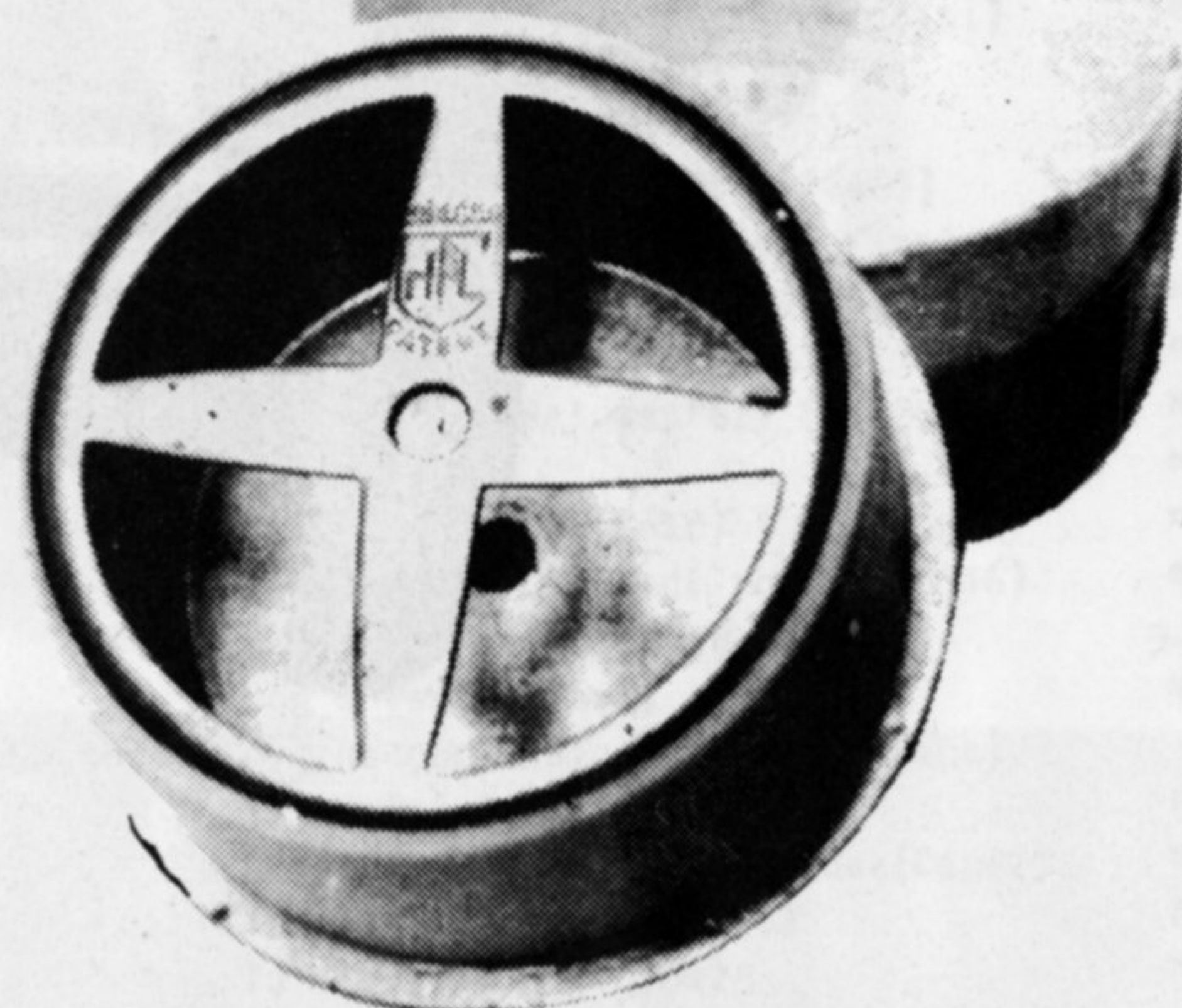
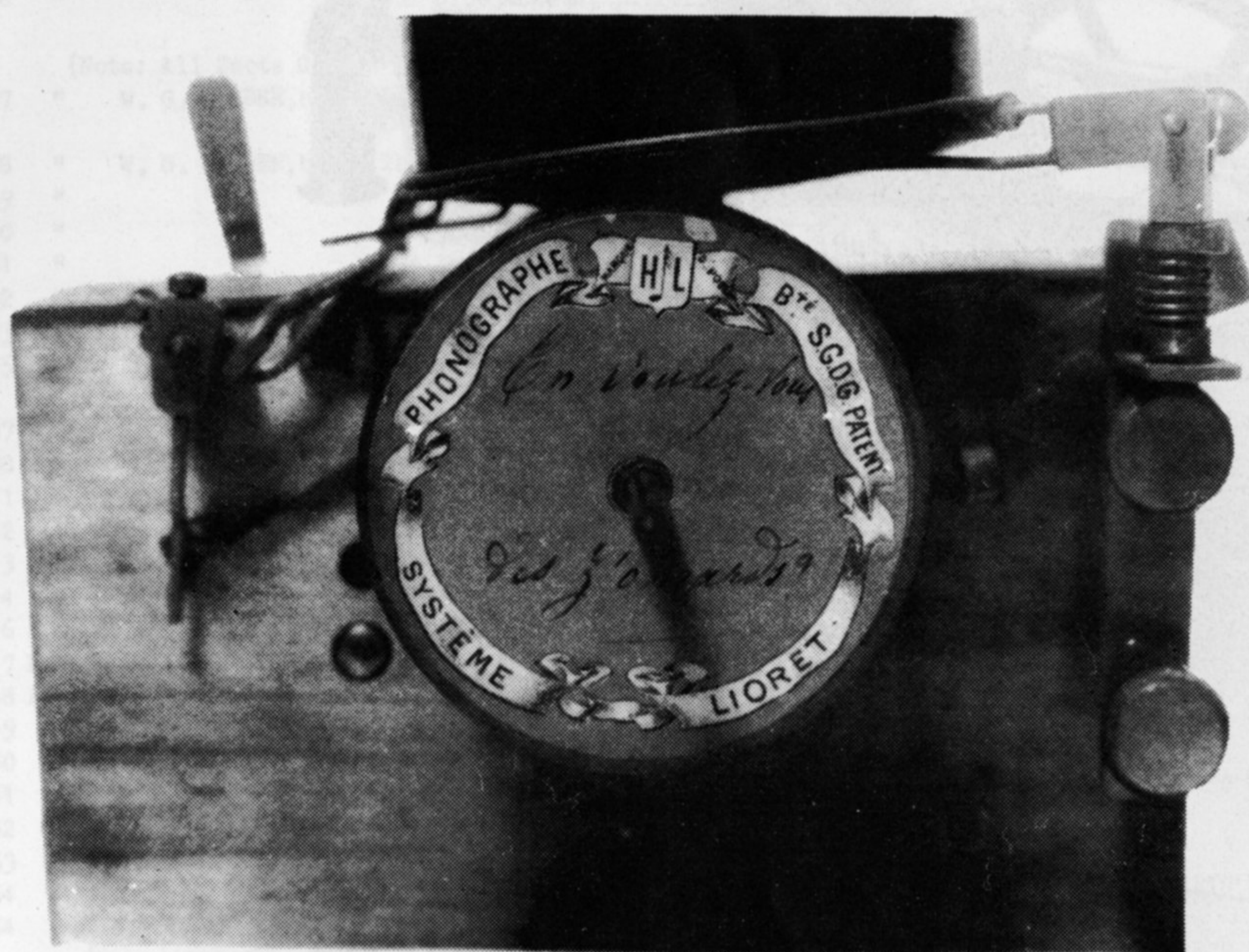
The next entry is dated April 14th., Saturday, with which we will continue in our next issue.

We are grateful to Edith Wyler for permission to print Fred Gaisberg's diaries in our pages.



Lioret

E. Bayly



When writing the catalogue for the E M I Collection in 1974, I had little time for playing and listening to the instruments. I did, however, try my inexpert photography on the Lioretograph No.2. This model is priced in the 1900 catalogue at 200 francs, and having an air governor (with "butterfly" and push-on key) reveals Henri Lioret's other side, a clockmaker.

It is made of brass and the main body is 155 mm wide and 130 mm high. The celluloid cylinders on brass formers are 58 mm in diameter x 23 mm. The reproducer has a mica diaphragm at the base of a cylindrical cardboard box, containing four card rings. The top of the brass stylus pierces the diaphragm, and from it a coiled brass spring is stretched to a cross-wire just above the top internal card ring. A small flare of celluloid forms the 'horn' on top of the reproducer. Our pictures, left and above, give different views of the Lioretograph. The lever under the reproducer near the cylinder is the brake, while the lever by the flywheel is the speed control.

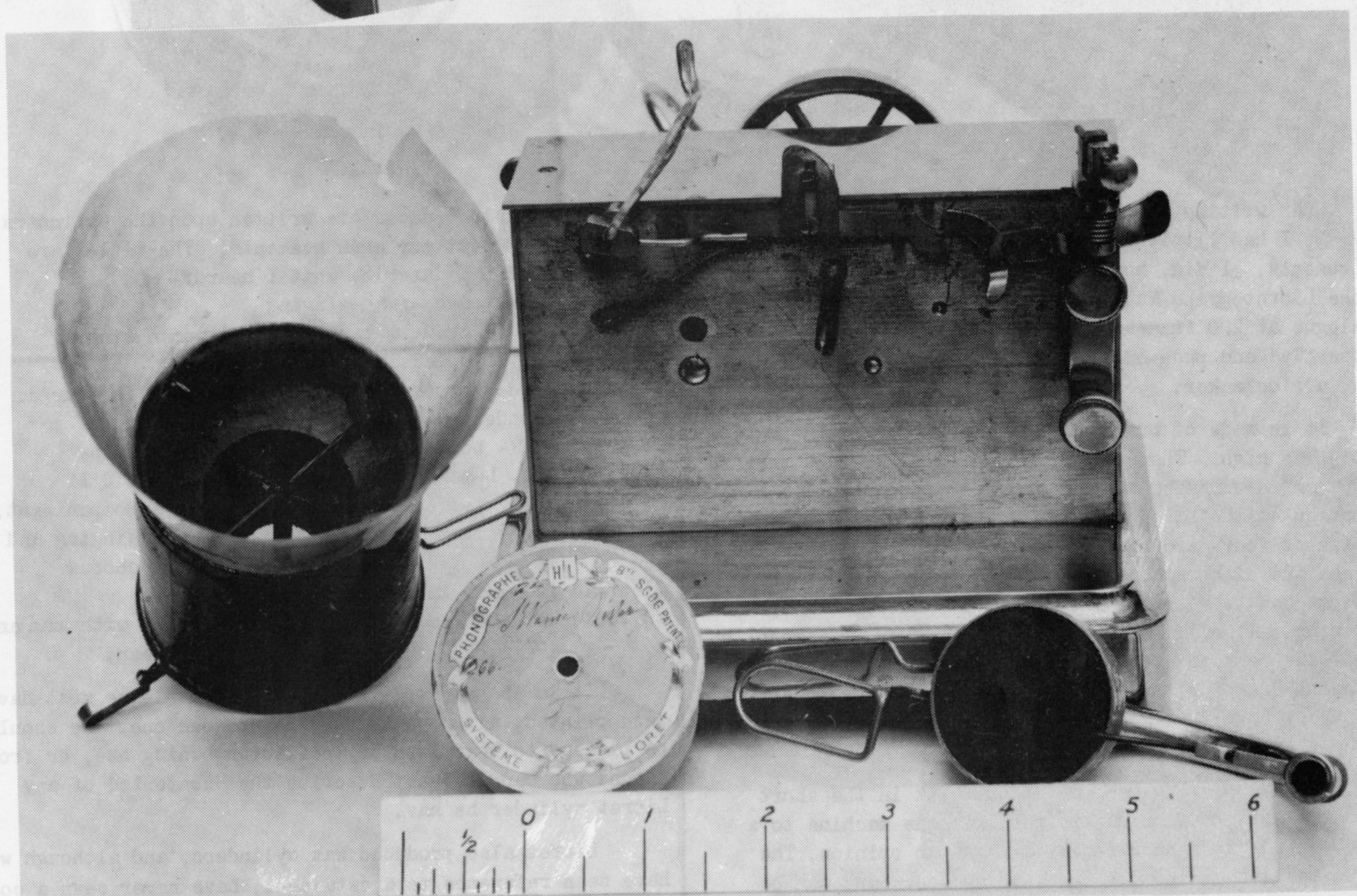
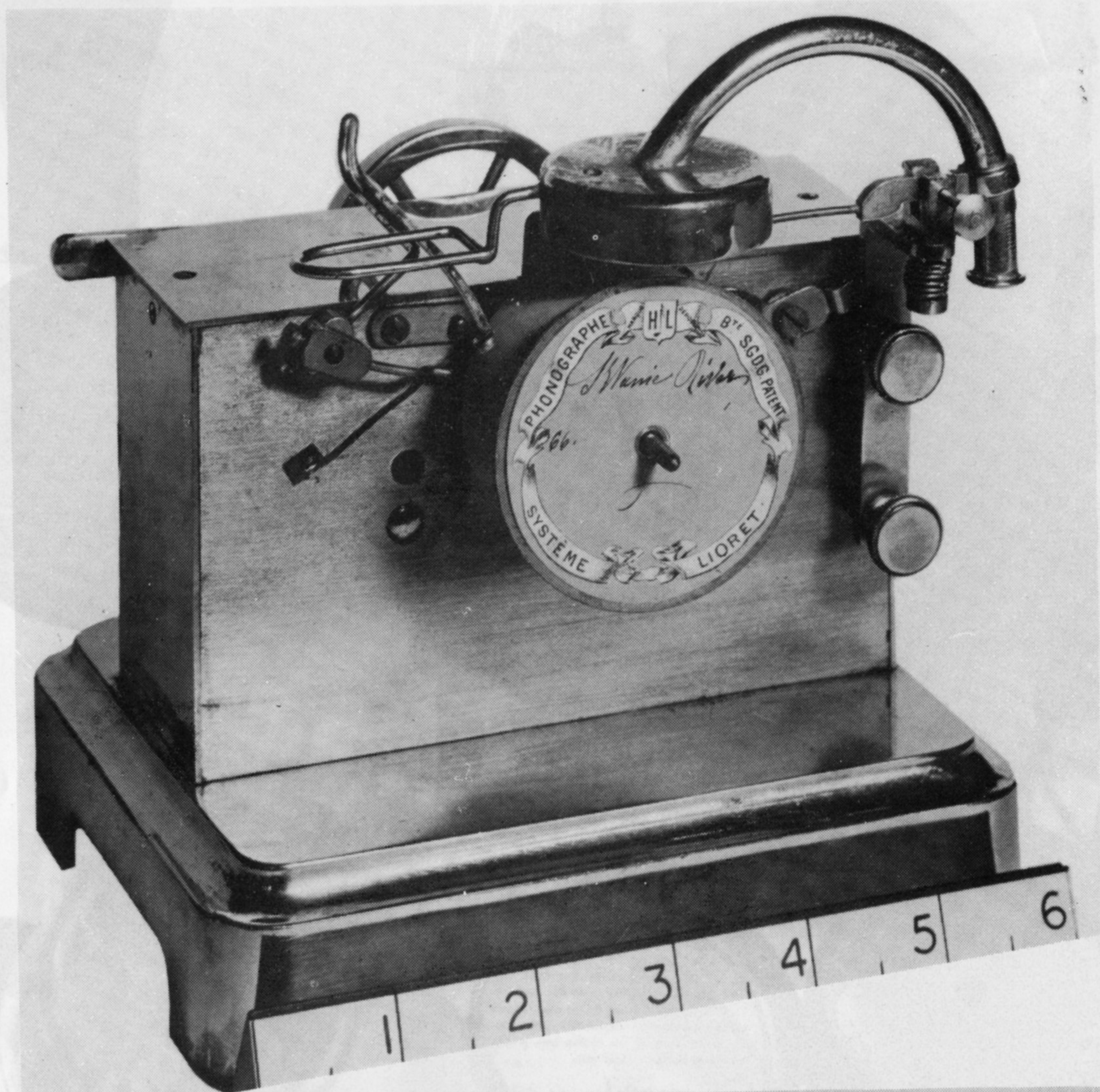
I tried playing some cylinders, but in the short time available, was unable to regulate the machine to a steady speed, so cannot really express an opinion. The stylus is lifted manually from the cylinder and can be kept just above it by turning the long stout wire which one can see projecting.

No artistes' names are written upon the cylinders, nor could I detect any announcements. The titles are written on, and I describe what I heard:-

Le Père le Victoire = man singing
 La Macotte - "l'orang outang" = man & woman singing
 Faust "A moi les plaisirs" = man singing
 Les Cloches de Corneville - "J'ai fait fois le tour du monde" = man singing
 Ta - ra - ra - boom - de - ay = woman singing
 L'ail crede - Legende de la lagouste, aux bat d'If = man singing with cornet accompaniment.
 Les Turcos (?) sont des bons enfants = man singing and woman joins in the chorus
 C'est la fille de ma tante = man singing
 En voules-vous des z'omards = talking sketch with man and woman.

It is assumed that some sort of catalogue must have been printed, although we have never seen one. We should be pleased to hear from any collector owning one, or from anyone who can at least describe the "contents" of any Lioret cylinder he has.

Lioret also produced wax cylinders, and although we have seen reference to a catalogue, have never seen a copy. Similarly, we should like to hear from anyone owning one. In all aspects, even if we print details of anything lent, the owner can remain anonymous if he wishes.



Two photographs of another Lioretograph No. 2. having the special reproducer for use with listening-tubes in addition to "usual" reproducer. (Photographs by courtesy of E M I Ltd.)

NEOPHONE

A CATALOGUE OF NEOPHONE RECORDS KNOWN TO HAVE BEEN ADVERTISED IN BRITAIN - part 2

1455
by F. ANDREWS

16222 Jan.06	H.M. SCOTS GUARDS BAND	Lola, serenade (16225)	12-in	16315 "	ROYAL MILITARY BAND	On the beautiful Blue Danube, waltz (J. Strauss, jnr)	20-in
16223 "	"	Rendezvous? intermezzo (17304)	"	16316 "	"	The silver trumpets, grand march	20-in
16224 "	"	Way down in Tennessee	9-in	16317 "	"	Overture "Fest" (Leutner)	20-in
16224 "	"	Way down in Tennessee (16221 - Oct.07)	12-in	16318 "	"	Arc en ciel, valse	20-in
16225 Feb.06	"	The Husking Bee, characteristic march (16222)	"	16319 cat	MEISTERSINGERS BRASS QUARTETTE	Good-night beloved	12-in
16226 "	"	Our Bluejackets, patrol (Meacham, Rimmer) (16332)	"	16320 cat	"	"Mikado" - Brightly dawns our wedding day (Sullivan)	"
(Note: All Scots Guards Band records conducted by Mr. F. W. Wood)				16321 cat	"	The fisherman's good-night	"
16227 "	W. G. WEBBER, bass	I wouldn't leave my little wooden hut for you	12-in	16322 "	"	"Rigoletto" - quartette (Verdi)	"
16228 "	W. G. WEBBER, bass	The mighty deep (Jude) (16230)	"	16323 cat	"	"Lucia di Lammermoor" - Sextette (Donizetti)	"
16229 "	"	Riding on top of a car (16233)	"	16324 Feb.06	"	"Lurline" - In this hour of softened splendour (Wallace)	"
16230 "	"	The death of Nelson (Braham)	"	Note: 16323 was coupled again, with 16537 in Nov. 1907, B U T, in Feb. 1906 the "Lucia" title was reviewed as 16324 as as a single-sided record, as all were at that time.			
16231 "	"	Out on the deep (Löhr)	"	16324 Feb.06	MEISTERSINGERS BRASS QUARTETTE	"Lucia di Lammermoor" - Sextette (Donizetti)	"
16232 "	"	Across the desert	"	16325 cat	"	Comrades in arms (15559) (15727 - Oct.07)	"
16233 "	"	Don't cry little girl	"	16326 Jun.06	BAND OF H.M. SCOTS GUARDS	H.M.S. pinafore-selection (Sullivan)	20-in
16235 Cat.	B. DUDLEY, bari	"St. Paul" - But the Lord is mindful (Mendelssohn) w. organ (16237)	"	16327 cat	"	Jeunesse dorée	20-in
16237 "	"	The Holy City (S. Adams) w. organ (16235)	"	16328 Jun.06	"	La Cinquantaine (Gabriel-Marie) (16299)	12-in
16238 Feb.06	"	Abide with me	9-in	16329 cat	"	Marche funèbre (Chopin) (16536)	"
16241 Jun.06	"	"La Poupée" - A jovial monk (Audran) (16376)	"	16330 Jun.06	"	"Faust" - selection (Gounod)	"
16242 Feb.06	"	Annie Laurie	9-in (12-in)	16331 cat	"	"Obert Bruce" - selection	"
16243 "	ROYAL SYMPH. ORCH.	Viola, Hungarian march	9-in.	16332 Jun.06	Sgt. LEGGETT, cornet, and BAND OF H.M. SCOTS GUARDS	Mary of Argyle (Nelson) (16226)	"
16244 "	"	Titipoulou, polka	"	16333 "	A. WADE, cornet	Simon the Cellarer (Hatton)	9-in
16246 Apr.06	LEO STORMONT, Bar.	Motherland (16276)	12-in	16334 "	"	The Vicar of Bray (traditional)	"
16247 Feb.06	ROYAL SYMPH. ORCH.	Cosey corner, march	9-in	16336 Apr.06	MARIO MASSA? ten.	"Il Pagliacci" - Arioso (Leoncavallo)	12-in
16248 Feb.06	"	Viscount Nelson, march (Zehle)	9-in	16337 "	"	"Manon Lescaut" - Tra-voi, belle brune e bionde (Puccini)	12-in
16249 "	"	Don't be cross, valse	"	16339 Mar.06	MARIO MASSA, tenor	1' Ideale (Tosti)	"
16250 "	"	The Chroisters, valse (Phelps)	"	16340 "	"	Se! (Denza)	"
16251 "	"	Kaiser Friederich, march	"	16341 "	MARIO MASSA? ten.	Non t'amo piu (Tosti) (16364)	"
16252 "	"	Der Vogelhändler, polka	"	16342 "	MARIO MASSA, tenor	"Manon Lescaut" - Tra-voi, belle, brune e bionde (Puccini)	"
16253 "	"	Sounds of Peace, march	"	16343 cat	"	Non t'amo piu (Tosti)	"
16254 "	"	The Girl in the Barracks	"	16344 Apr.06	BURT EARLE, banjo	Hugarian Rhapsodie (16407)	"
16254 ?	H.M. SCOTS GUARDS BAND	The Girl in the Barracks	"	16344 Mar.07	CHARLIE ROGERS, banjo	Hungarian Rhapsodie (16407)	"
(It is probable that all the above Royal Symphony Orchestra records were issued as H.M. Scots Guards Band also)				16345 Apr.06	BURT EARLE, banjo	"William Tell" - overture, finale (Rossini) (16408)	"
16255 ?	ALFRED CUNNINGHAM	Anchored (Watson) coupled with "Ould Plaid Shawl", artist unknown, Nov.06	12"	16345 Mar.07	CHARLIE ROGERS, bjo	"Wm. Tell" - overture, finale (17336)	"
16261 cat	A. WADE, cornet	The Neophone Polka	9-in	16346 Mar.06	HARRY BRYAN, cornet	Les Folies (Waldteufel) (16439)	"
16262 cat	"	Killarney (Balfe) (15727)	12-in	16347 "	"	1'Elegante	"
16268 Jun.06	H. WILLIAMS, bar	I wouldn't leave my little wooden hut (16132)	12-in	16348 cat	"	Only once more (Moir)	"
16269 cat	"	Seaweed (15560)	"	16349 cat	"	Kathleen Mavourneen (Crouch) (16346)	"
16270 cat	"	Bombay (15638)	"	16350 Apr.06	"	Alice, where art thou? (Ascher)	9-in
16271 Feb.06	"	Seaweed	9-in	16351 "	"	Non è ver (Mattei)	"
16272 "	"	My Irish Molly O	"	16352 "	SETH HUGHES, tenor	(by the permission of Paul Rubens)	"
16273 "	"	"	"	16353 "	"	It is na' Jean	"
16274 "	LEO STORMONT, bass	Sons of the Empire	12-in	16354 "	"	Love, could I only tell thee (Capel)	"
16275 "	"	Hearts of Oak (Boyce)	"	16355 "	"	Because (guy d'Hardelet)	"
16276 "	"	The Midshipmite (S. Adams) (16246)	"	16358 "	A. KENNEDY, bar	None shall take Mother's place (16361)	"
16277 Apr.06	anonymous tenor	"Pescatore di Perle" - Serenata (Bizet)	9-in	16359 "	"	I want to be a sailor	"
16278 Feb.06	HARRISON LATIMER, bar.	The deathless army (Trotère)	12-in	16360 "	"	When the boys go marching	"
16279 "	"	Blow, blow, thou winter wind (Serjeant)	"	16361 "	"	Hear the pipers calling, Jenny mine (16358)	"
16280 "	"	Bedouin Love Song (Pinsuti) (16288)	"	16364 "	MARIO MASSA? ten.	"Rigoletto" - Questa o quella (Verdi) (16341)	"
(17069 - Nov. 07)				16365 "	"	"Rigoletto" - Donna e mobile (Verdi)	12-in
16281 "	"	Go to sea (Trotère) (16289)	"	16366 "	"	"La Traviata" - Dei miei bollente spiriti (Verdi)	"
16282 "	HENRY TURNPENNY, tenor.	The Holy City (S. Adams) (16284)	"	16367 Mar.06	MARIO MASSA, ten.	"Faust" - Salve Dimora (Gounod)	"
16283 "	"	'tis the day (Mattinata) (Leoncavallo) (16124)	"	16368 "	"	"La Favorita" - Spirit gentil (Donizetti)	"
16284 "	"	For all eternity (Mascheroni) (16282)	"	16369 "	"	"1'Elisir d'amore" - Una furtiva lagrima (Donizetti)	"
16285 "	"	The Sailor's Grave (Sullivan)	"	16370 "	"	"Pescatore bi Perle" - Serenata (Bizet)	"
16286 "	"	Come into the garden, Maud (Balfe)	"	16371 "	"	"La Bohème" - In povertà (?Leoncavallo)	"
16287 "	"	Take a pair of sparkling eyes - 'The Gondoliers' (Gilbert & Sullivan) (16425)	"	16372 "	"	"Rigoletto" - La donna e mobile (Verdi)	"
16288 "	HARRISON LATIMER, bar.	Asthor (Trotère) (16280)	"	16373 "	"	"Rigoletto" - Questa o quella (Verdi)	"
16289 "	"	Girls, girls (16281)	"	16374 "	"	"La Traviata" - Dei miei bollenti (Verdi)	"
16290 "	"	The gondolier	"	16375 "	"	"Lucia Lammermoor" (Donizetti) - (a) Tombe degli avi 20-in (b) Tu che a Dio	"
16291 "	"	Sweetheart Mine	"	16376 "	HENRY TURNPENNY, ten.	"La Reine da Saba" - Lend me your aid (Gounod) (16241)	12-in
16292 "	"	Go to sea (Trotère)	9-in	16377 "	"	The Star of Bethlehem (S. Adams)	"
16293 "	ROYAL MILITARY BAND	"Faust" - Ballet Music No.1. (Gounod)	12-in	16378 Apr.06	H. WILLIAMS, bar	Nazareth (Gounod) (15636)	12-in
16294 "	"	La Mousmé - mazurka	"	16379 Mar.06	LA GARDE REPUBLICAINE BAND	Douce Tendresse, mazurka	"
16295 cat	"	The Austrian Army March	9-in	16380 "	"	Viens poupoule, polka marche	"
16296 Feb.06	"	Marche des Petites Pierrots (16118)	12-in	16381 "	"	1'Estudiantina, valse (Waldteufel)	"
16297 "	"	Espana, valse (Waldteufel) (16300)	"	16382 "	"	Sambre et Meuse, pas redouble (Planquette)	"
16298 "	"	The Austrian Army March (16202)	"	16383 "	"	Flottez Drapeaux, polka-marche (& 16382)	"
16299 "	BAND of H.M. SCOTS GUARDS	La Matichiche (Borel-Clerc) (16328)	12"	16384 "	"	"Mignon" - Fantaisie (Thomas)	"
16300 Feb.06	ROYAL MILITARY BAND	"Faust" - Ballet, No.7 (Gounod) (16297)	12-in	16385 "	"	Nogent - sur - Marne, marche (16392)	"
16301 "	"	Un premier bouquet, valse	20-in	16386 "	"	Marche Lorraine (L. Ganné)	"
16302 cat	BAND OF H.M. SCOTS GUARDS	Viscount Nelson, march (Zehle)	9-in	16387 "	"	"La fille de Mme Angot" - selection (Lecocq)	"
16303 cat	ROYAL MILITARY BAND	Marche des petits pierrots	9-in	16388 "	"	1'Invitation a la valse (Weber) (16390)	"
16304 Feb.06	"	Sur la plage, valse (16120)	12-in				
16305 Apr.06	DONALD KEIR, bass	Drinking (German) (16440)	"				
16306 Mar.06	MARIO MASSA, ten.	"Pescatori di Perle" - serenata (Bizet) (16160)	"				
16310 cat	LEO STORMONT, bar.	God save the king (16312)	"				
16311 Apr.06	"	Auld Lang Syne (Burns) (16200)	"				
16312 cat	"	Rule Britannia (Arne) (16310)	"				
16314 Feb.06	ROYAL MILITARY BAND	"Rienzi" - Overture (Wagner)	20-in				

16389	Mar.06	LA GARDE REPUBLICAINE BAND	Sourire d'avril, valse (16391)	12-in
16390	"	"	Le Magyar, marche (16388)	"
16391	"	"	'La Mascotte' - Fantaisie (Audran) (16389)	"
16392	"	"	Le coeur des femmes, mazurka (16385)	"
16393	"	"	Boccace, marche (16395)	"
16394	"	"	Semiramis - overture (Rossini) (16396)	"
16395	"	"	Monte Christo, valse lente (16393)	"
16396	"	"	Bagatelle, polka (16394)	"
16397	"	"	Chasse aux Cailles	"
16398	"	"	'La Traviata' - Fantaisie (Verdi)	"

Note: 16381 as Royal Military Band when coupled with 17232, Nov. 1907

16400	"	HENRI PARADIS, clarinet.	Recit et Polonaise (Weber) (16423)	32-cm
16401	"	"	Pré aux clercs	"
16402	"	"	Air varie sur Marlborough	"
16403	"	M.L. FONTBONNE, flute	Babilage des oiseaux	"
16404	"	"	La Voliere	"
16405	"	"	Le Carnaval de Venice	"
16406	"	"	Sous la Feuillée	"

The above six sides with Garde Republicaine Band

16407	Cat	BURT EARLE, banjo	Polly Prim (16344)	"
16408	"	"	The Handicap, march (16345)	"
16409	"	M. GUARDARD, oboe	Villanelle (Dell'Aqua)	"
16410	"	"	Gracieux Babel	"
16411	"	"	Musette de 'C' lesson	"
16412	"	FONTBONNE et GAUDARD	'Wm. Tell' - Pastorelle (Rossini)	"

The above four sides with Garde Republicaine Band

16413	"	LA GARDE REPUBLICAINE BAND	Louis XIII Pavanne (16415)	"
16414	Apr.06	"	'Mignon' - gavotte (Thomas)	"
16415	Jun.06	"	'Carmen' - prelude (Bizet)	"
16416	Apr.06	"	Stephanie Gavotte (Czibulka) (16418)	"
16417	Jun.06	"	'Tannhäuser' - Grand March (Wagner) (16414)	"

Note: 16417 later coupled with 16139 as Royal Military Band

16418	cat	"	Minuet (Boccherini) (16416)	"
16419	"	"	The Brooklyn Cakewalk	"
16420	"	"	Marche Turque (Mozart)	"
16421	Apr.06	"	Concertino per Clarinet (Weber)	"

(nine clarionets)

16422	cat	"	, with CLARINET DUO	Chanson des Nids
16423	Jun.06	"	Papillon Volage, valse intermezzo (16400)	"

16424	Apr.06	W. G. WEBBER, bass	Bright eyes (16426)	12-in
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16425	cat	"	The Delaware's Farewell (16287)	"
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16426	"	"	Welcome home, sailor boy (16424)	"
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16427	Jun.06	"	Memories (16429)	"
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16428	"	"	The pirate bold (16430)	"
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16429	"	"	Bid me to love (Barnard) (16427)	"
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16430	Apr.06	"	The old soldier (16428)	"
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16431	cat	"	Dick, my soldier boy (16433)	"
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16432	cat	"	Love in June (16434)	"
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16432	Oct.07	F. RICHARDS, bass	Love in June (17098)	"
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16433	Jun.06	W. G. WEBBER, bass	Rosie Deane (16431)	"
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16434	cat	"	Have you seen my soldier boy? (16432)	"
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16435	"	EDITH BLANCHARD, contralto	Abide with me (16437)	"
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16436	"	"	Genevieve (Tucker) (16447)	"
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16437	"	"	Daddy (Behrend) (16435)	"
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16438	Jun.06	DONALD KEIR, bass	O sing to me the Auld Scotch Songs (16442)	"
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16439	Apr.06	"	Off to Philadelphia (Haynes)	"
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16440	cat	"	The monarch of the storm (16305)	"
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16441	"	"	Sail in the piping breeze (16439)	"
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16442	"	"	Gae bring to me a pint o' wine (Burns) (16438)	"
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16444	"	EDITH BLANCHARD, Cdn.	Annie Laurie	"
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16445	"	"	Sing me to sleep (Greene)	"
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16446	"	"	The dear homeland (Cowan)	"
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16447	Jun.06	"	Killarney (Balfe) (16436)	"
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16448	cat	BURT EARLE, banjo	A bit of Blarney	"
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16449	"	"	Peaceful Henry	"
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16449	Mar.07	CHARLIE ROGERS	Peaceful Henry (16448)	"
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16450	cat	BURT EARLE, banjo	The St. Louis Rag (16450)	"
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16451	"	"	Karama, a Japanese rhapsody	"
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16452	Jun.06	ARCHIE ANDERSON, bar.	I fear no foe (Pinsuti)	"
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16453	cat	"	'Faust' - Cavatina (Gounod)	"
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16454	"	"	'The Cingalee' - My dear little Cingalee	"
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16455	"	"	The tinker's song	"
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16455	"	C. SULLIVAN, bar.	The Tinker's song (later entry)	"
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16456	Jun.06	DONALD KEIR, bass	Scotland's glory	"
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16457	"	"	The march of the Cameron Men	"
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16458	"	LEO STORMONT, bar.	Goodnight, beloved, goodnight	"
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16459	"	"	The life - boat crew	"
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16461	"	"	The young British soldier	"
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16460	"	"	'Carmen' - Toreador's song (Bizet)	"
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16462	"	ALBERT PEARCE, ten.	A dream of old Algiers	"
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16463	"	"	Eileen Alannah (Thomas)	"
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16464	"	SETH HUGHES, tenor	In sympathy	"
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16465	"	"	I'll sing thee songs of Araby (Clay)	"
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16466	"	"	When the swallows homeward fly (16500)	"
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16471	"	WILFRID VIRGO, tenor	Mona	"
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16472	"	"	Love is waiting	"
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16473	"	"	My Queen	"
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16474	"	"	'The Bohemian Girl' - When other lips	"
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(Balfe)

Note: Record 16474 is the highest-numbered known to have been advertised as a single-sided "cardboard" record, before being coupled and pressed in "Neolite". But 16475 to 16487 are unaccounted for and all, or some, may have been issued in "cardboard" form.

NEOPHONE NEOLITE RECORDS

All 12-inch diameter, double-sided. Price 3 shillings each

The lowest numbered Neophone disc made of Neolite, in the 16,000 series, is 16488, which is not previously used in single-sided "cardboard" form. But records 16475 to 16487, unaccounted for, might well have been issued only in double-sided form as Neolite Neophones.

Note: Many of the Neolite double-sided records were advertised with only one number given, there were no catalogue numbers common to both sides. Many of the numbers remain unknown. These remaining 16,000 series were alternatively available in the single-sided "cardboard" form at 1 shilling each.

16488	Jul.06	PETE HAMPTON, songs	I'm going to live, anyhow, till I die	"
16489	"	"	Who's there?	"
16489	"	ARCHIE ANDERSON, bar.	Father O'Flynn (arr. C.V. Stanford)	"
16492	"	"	Jack's the boy (Monkton)	"
16490	"	"	"Dorothy" - Queen of my Heart (Cellier)	"
16491	"	"	Star of my soul	"
16493	"	PETE HAMPTON, vocal & BURT EARLE, banjo	Every little helps	"
16494A	"	"	Alexander	"
16494	"	"	Listen to the big brass band	"
16495	"	"	What are you goin' to do when the rent comes round?	"
16496	"	BURT EARLE, banjo	Yankee Doodle	"
16497	"	"	Dance California	"
16496	Oct.07	CHARLIE ROGERS, banjo	Yankee Doodle	"
16497	"	"	Dance California	"
16498	Jul.06	MARCUS PHILLIPS, bar.	When thou art sad	"
16499	"	"	I know a lovely garden (Guy d'Hardelot)	"
16498	Mar.07	"	When thou art sad	"
16499	"	ALFRED HEATHER, ten.	I know a lovely garden (Guy d'Hardelot)	"
16500	Jul.06	MARCUS PHILLIPS, bar.	Four Jolly Sailormen (German)	"
16466	"	SETH HUGHES, ten.	Whe swallows homeward fly	"
16514	"	E. DAVIES (or, Davis)	Mentra Gwen	"
16515	"	"	Bugeillio'r Gwenith Gwyn	"
16516	"	A. L. EDWARDS, ten.	So fare you well - "Doris"	"
16517	"	"	My sweetheart, when a boy (Morgan)	"
16516	? .07	ALFRED HEATHER, ten.	So fare you well - "Doris"	"
16517	"	"	My sweetheart, when a boy (Morgan)	"
16520	Nov.06	AMERICAN COMEDY FOUR	Love's Medley	"
16522	Sep.06	BANTOCK PIERPOINT, bar.	The old folks at home (S. Foster)	"
16523	"	MARCUS PHILLIPS, bar	Drink to me only with thine eyes	"
16524	"	HARRY BRYAN, cornet	I know of two bright eyes (Clusam)	"
16525	"	"	Non è ver (Mattei)	"
16526	"	"	My dreams (Tosti)	"
16526	"	PETE HAMPTON, vocal	Ain't yer gwine to say "How do?"	"
16527	"	"	Hannah, won't you open that door?	"
16527	Nov.07	"	Hannah, won't you open that door?	"
16003	"	WILSON HALLETT	The Nigger's laughing song	"
16528	Nov.06	LUIS ALVAREZ-UEDELL, ten.	Los Ojos Negres (Alvarez)	"
16529	Sep.06	MARCUS PHILLIPS, bar.	There let me rest	"
16533	"	"	Down the vale (Moir)	"
16531	Nov.06	"	Three for Jack (Squire)	"
16532	Sep.06	F. RICHARDS, bar	Go to sea (Trotère)	"
16532	Sep.06	MARCUS PHILLIPS, bar.	Nirvana (S. Adams)	"
17001	"	"	The trumpeter (Airlie Dix)	"
16554	"	"	Thou art passing hence (Sullivan)	"
16595	"	"	The sweetest flower that blows (Hawley)	"
16536	Nov.06	ROYAL MILITARY BAND	'Il Trovatore' - Miserere (Verdi)	"
16329	"	BAND OF H. M. SCOTS GUARDS	Marche funèbre (Chopin)	"
16536	Nov.07	ROYAL MILITARY BAND	'Il Trovatore' - Miserere (Verdi)	"
16323	"	MEISTERSINGERS BRASS QUARTET	'Il Trovatore' Miserere (Verdi)	"
16537	Sep.06	ROYAL MILITARY BAND	Poppies, a Japanese romance (Neil Moret)	"

Note: The above record has been seen in single-sided form, having no label.

All of the above Neolite discs were alternatively available as single-sided, cardboard Neophones.

17,000 Series NEOPHONE "NEOLITE" DOUBLE-SIDED discs of 12-inch diameter, priced at 3 shillings each. Discs in this series were NOT alternatively available as "cardboard" records, so far is known. These discs are known with red & gold labels and blue & white labels.

17000	Sep.06	MARCUS PHILLIPS, bar.	The song that reached my heart (Jordan)	"
17003	"	"	Ora Pro Nobis (Piccolomini)	"
17000	Nov.07	"	The song that reached my heart (Jordan)	"
17021	"	C. SULLIVAN, bass	Kathleen Mavournean (Crouch)	"
17001	Sep.06	MARCUS PHILLIPS, bar.	The trumpeter (Airlie Dix)	"
16532	"	"	Nirvana (S. Adams)	"
17002	"	ALFRED HEATHER, bar.	Killarney (Balfe)	"
17057	"	"	I'll sing thee songs of Araby (Clay)	"
17004	"	W. H. BERRY, comedian.	The boarding house	"
17006	"	"	Fishing	"
17005	"	"	Who's that calling?	"
17007	"	"	The bassoon	"
17005	Nov.07	"	Who's that calling?	"
16129	"	A. ANDERSON, bar.	The village blacksmith (Weiss)	"
17008	Sep.06	W. H. BERRY, comedian.	Say no more about it	"
17009	"	"	The winkle's wedding	"
17010	"	JOHN PIDOUX, banjo	The Liberty Bell, march (Sousa)	"
17011	"	"	The Double Eagle, march (J. P. Sousa)	"
17010	Mar.07	JOHN PIDOUX, banjo	The Liberty Bell, march (J. P. Sousa)	"
17011	"	CHARLIE ROSE, banjo	The Double Eagle, march (J. P. Sousa)	"
17012	Sep.06	JOHN PIDOUX, banjo	The sleigh ride	"
17054	"	"	Cocanut Dance	"

At the sales

Our illustrations are of some lots sold at Sotheby's Belgravia on 23rd. March, 1979.

Below are some of the prices realised at Christie's South Kensington on 13th. June, 1979.

A B C N fibre-needle sharpener in carton, a paper-covered Pyramid needle tin, a Columbia multiple tin and twelve other tins/packets. = £30

H M V Model 104 table grand gramophone in oak case with No.4 soundbox. 1927. = £35

Columbia Model 101 table grand gramophone in oak case with bifurcated horn enclosed by fret. = £32.

H M V Model 102 portable gramophone in red leather-cloth case, with No. 16 soundbox - c.1932/3 = £32

A disc Pathéphone with brass flower horn, Pathé Concert soundbox, Pathé needle soundbox with elbow and oak base containing motor with 'accelerating-starter' - horn of 18 inch diameter. = £420.

A mahogany Monarch Gramophone base with double-spring motor, 'Dog' trade-mark, double-spring motor and brass Morning Glory horn with elbow. Horn 24-inch diameter. (Lacks back bracket, tone-arm & soundbox) = £170.

A Monarch Junior Gramophone by the G & T Ltd. with Exhibition soundbox, goose-neck tonearm, brass horn and oak case with Angel trade mark label. Lacks speed regulator. = £300.

H M V Model 510 Lumière pleated diaphragm cabinet gramophone in oak case on cabriole legs, 1924/5 = £190

H M V Exhibition soundbox = £8

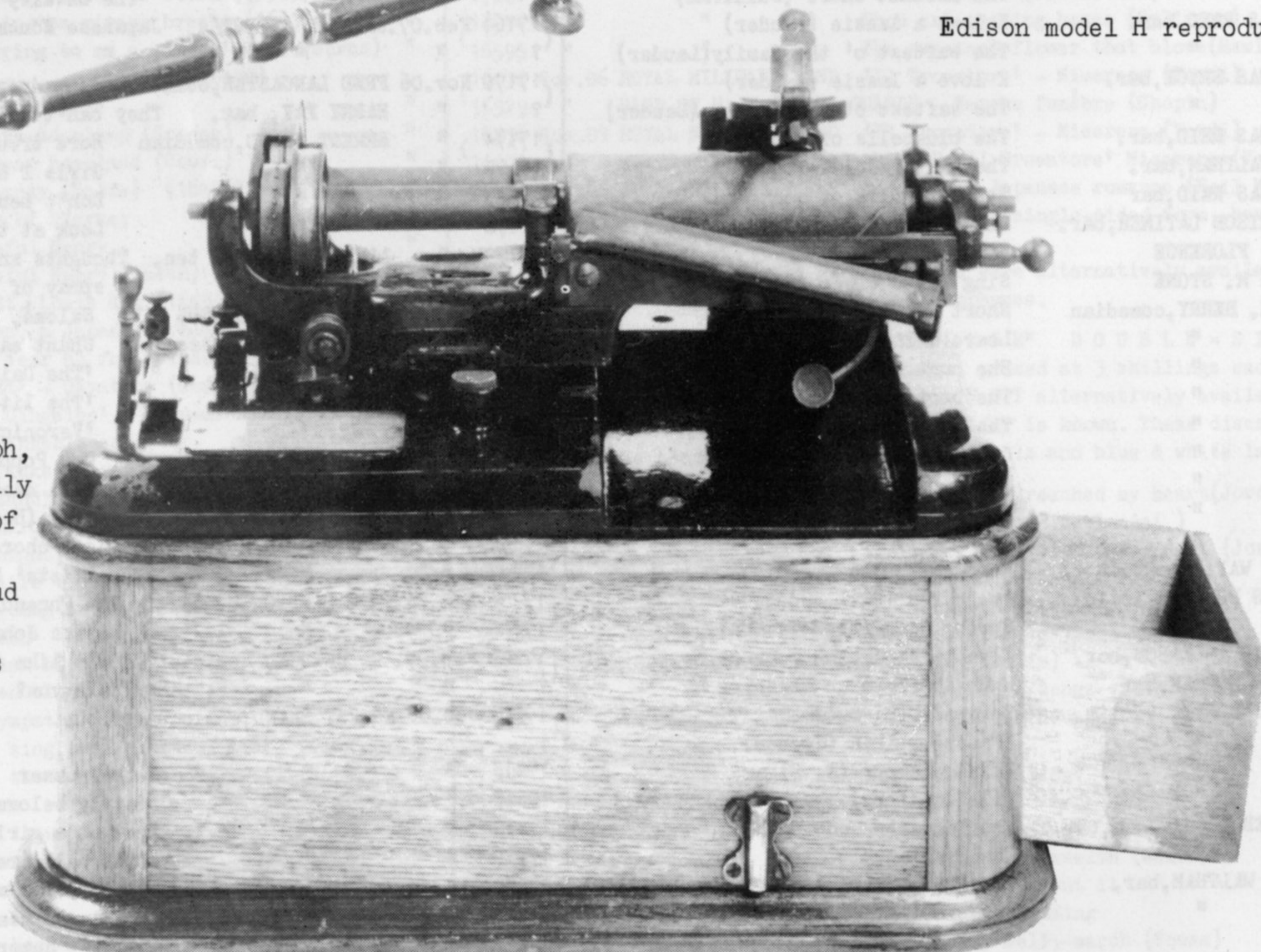
Edison Triumph Phonograph model B, with combination pulley, Diamond B repro. and brass horn 41½ ins (105 cm.) long. = £360.

Edison Amberola 30 with Diamond C reproducer, in oak case, but lacking fret. = £200

Edison model H reproducer = £22.



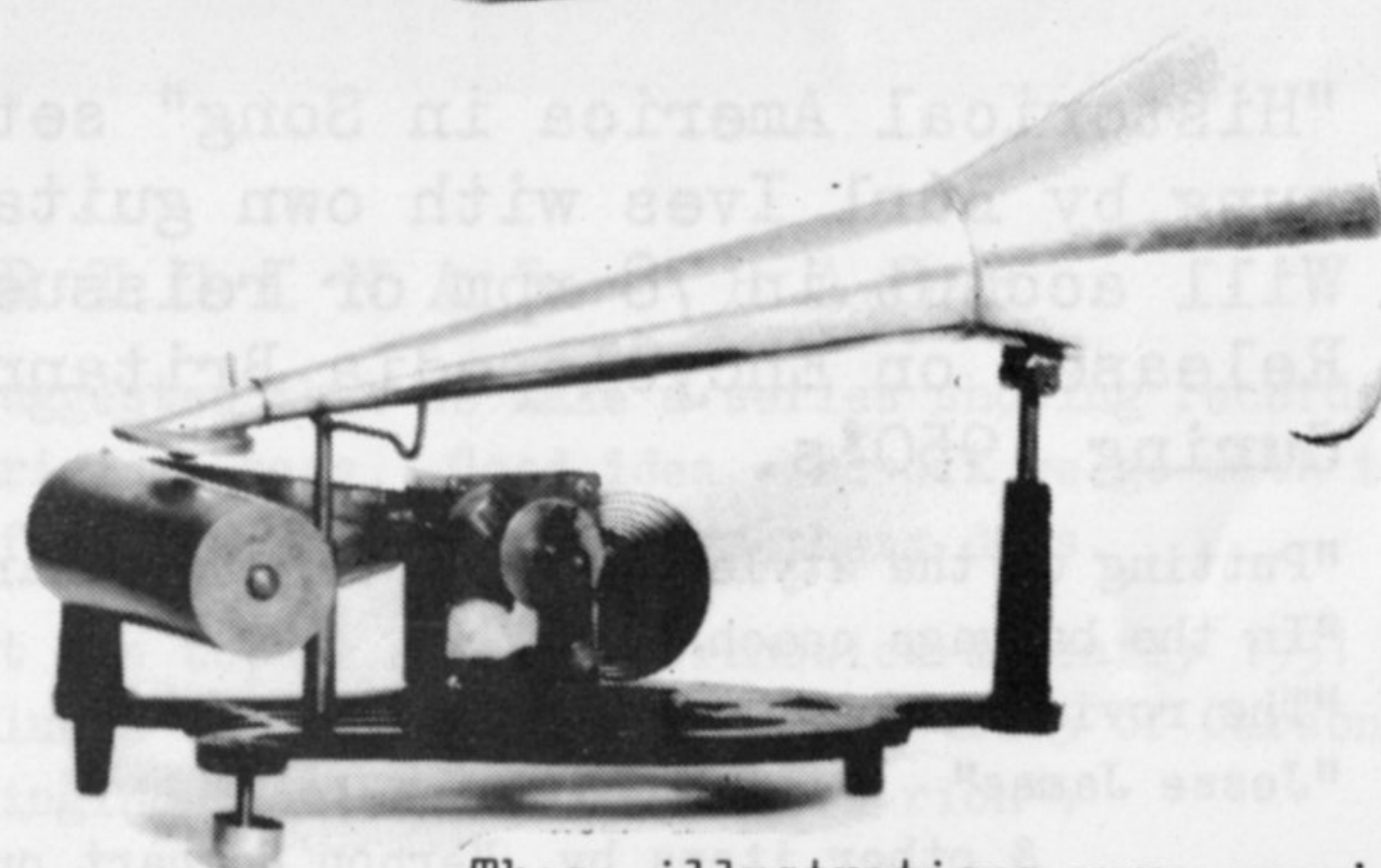
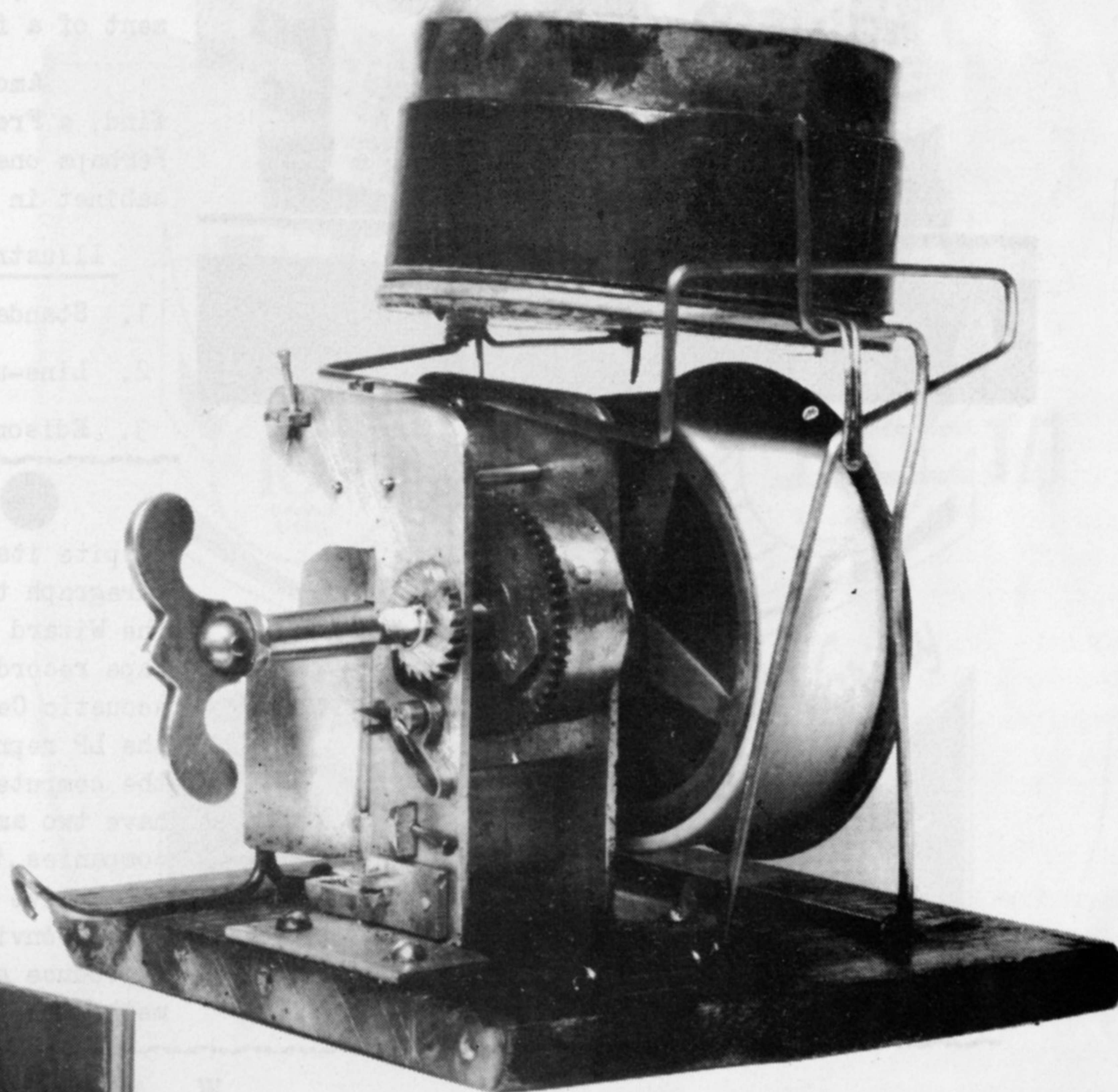
Above, an Edison Bell 'Electron' gramophone, English, c.1929-30, which sold @ £380.
Right, an Edison Bell 'Commercial' phonograph, made by Edison specially for sale in Britain, of type similar to that used by Francis Barraud as a model for his original 'His Master's Voice' painting. ±1895. Sold @ £260.





Above and right, a Lioret 'Le Merveilleux' phonograph, with purpose-made wooden cabinet containing five Lioret cylinders. French. This lot sold @ £500.

Below, a 'New-Century-type', Serial 19763, in contemporary carrying case, German c.1910-15. Sold @ £380.



These illustrations were provided by
Sotheby's Belgravia



Steve Jellyman reports....

THE CASE OF THE EDISON STANDARD PHONOGRAPH IN A COAL SHED

I had been into the baker's shop many times over five years or so and always admired the Edwardian confectionary display cabinet which resided in the corner of the small shop enclosing as it always did doughnuts, Danish pastries, and other tempting delights.

To my astonishment as I went in for the hot cross buns at Easter, the shop was gleaming under a new coat of paint, but where was the display cabinet? "We threw it out" was the reply from the lady behind the counter. If only I had asked before! "What ever would you want with an old thing like that?" she enquired. I told her that being the magpie I am, it would have been very useful for displaying needle tins, cylinder boxes etc. "How interesting, my mother has one of those old phonographs, it has been in the coal shed for several years with a box of cylinders", she said.

"Hello!" I thought, with the excitement one invariably gets when 'on the trail' of a find.

A few evenings later there was a knock on my front door. Behold! The lady was standing there with an Edison 'Standard' Phonograph model A and a box full of motley cylinders (see illustration Fig.1). Considering the Phonograph had been in a coal shed for so long it was in reasonable condition, and required only a general clean-up and replacement of a few minor parts to be a presentable machine.

Among the derelict cylinders (Fig.2) I had one good find, a French Edison box (Fig.3) which I had not seen before. Perhaps one day I will find an Edwardian confectionary cabinet in which to display the box!

Illustrations

1. Standard Phonograph and cylinders
2. Line-up of derelict cylinders
3. Edison French - cylinder box.

THE LAST SPOT

Despite its position in the magazine, this is the very last paragraph to be typed & follows Editor's comment on page 1462. The Wizard of West Wales, Emrys Matthews, has now sent me a tape recorded by his own method. It included reproductions of acoustic Caruso and Tita Ruffo records among others. It makes the LP reproduction of similar items by big companies, including the computerised Caruso sound like mere rubbish. So we now have two amateurs who with a few £££ beat the £,000's of big companies, that presumably are not R E A L L Y bothered to to achieve perfection. Also, these tapes from Scotland and Wales convince me that acoustical gramophones D O N O T reproduce gramophone records better than these best electrical methods. E. Bayly

W A N T E D

"Historical America in Song" set of records sung by Burl Ives with own guitar acc. Will accept in 78 rpm or reissued LP form. Released on Encyclopedia Britannica discs during 1950's.

"Putting on the style" sung by Vernon Dalhart	5434
"In the baggage coach ahead" "	5011
"The roving gambler" "	5027
"Jesse James" "	5057

& other items by Vernon Dalhart on Edison Blue Amberol cylinders.

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

I had the great misfortune to break two of my records and should be made happy again if someone can help me to replace them. They are:-

Victor 4538 (Grand Prize) SOUSA'S BAND
"Silence and fun" (a ragtime oddity)
Victor V-38090 KING OLIVER "What you want me to do? / Too late"
Excellent or better copies wanted.
Brian Rust, 38 Grimsdyke Road, Pinner, Middlesex HA5 4PW, England.

a cautionary tale

I've always cleaned Berliner discs
With care, and never taken risks
Like scraping them with nail or pin
To get dirt out that's got stuck in,
Or dropping into boiling water
(That just makes their lives much shorter)

But one day, some really dirty
Ones arrived with over thirty
Others. So I thought of using
Soap and water; but confusing
"novelty" with "old ways bested"
Fell for methods never tested!

Having heard of biological
Detergents and their miracle
Performance in dislodging slime
And grease, and every kind of grime
From clothes, I thought it would be quite
All right to try it on some discs one night.

So accordingly I got a few
Already played and taped and ready to
Be cleaned the modern lazy way:
"Just leave them in the stuff to stay,
And then with just a little luck
The bugs will eat up all the muck!"

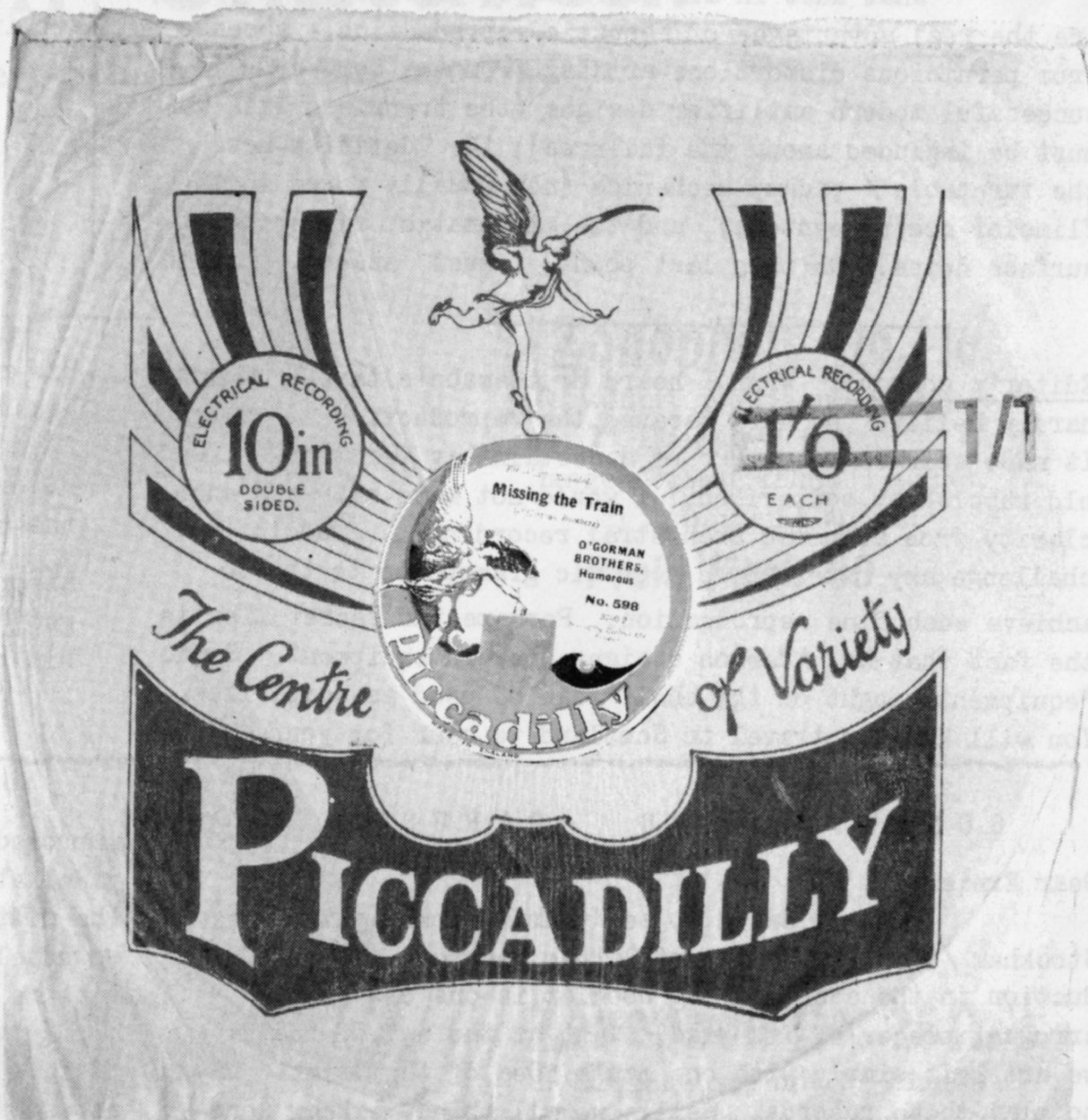
How wrong I was! In just an hour
Or so they tried to scour
The shellac from the cotton flock
Just as if it were a sock
With extra-hardened stains to chew
(- the dirt - a disc to me or you!)

In fact the surface was removed
And neatly ETCHED - no longer grooved!
Both back and front looked much the same
It seemed just like some dreadful game
With giant counters wet and rough,
All covered with black slimy stuff.

Unfortunately in this sad
Catastrophe, the few I had
Subjected to their grim ordeal
Were discs quite pleasant; though I feel
They were of rather minor "caste":
I could have lost some rare ones, fast!

And so like cautionary Hilaire
Belloc, I say: Friends! Beware
Of novel ways of cleaning discs -
It really isn't worth the risks:
Just ordinary soap and brush
Will do - and what's the rush?

Peter G. Adamson



RECORDS IN ORIGINAL BAGS

We learn from a retired printer living near us that things in which 78 rpm records were originally sold were known simply as bags, for they are merely bags with holes in them, mostly with printing upon them. The term "sleeve" was created for L P records and should never be used in connection with a 78 rpm record. That was straight from the mouth of one who printed millions of them, and who, we hope will write-up some of his experiences for us.

Some young collectors, just beginning in the addiction (!), and who mostly find their records in junkshops minus the bags

suggested that we make a series showing records in their original bags. Good idea - so off we go with two makes often found minus the bags these days.

At the top is a Warner Brunswick of early 1931 in its pale blue & violet bag. The record is 1065 of Carson Robison singing "Naw! I don't wanta be rich".

Below is a Piccadilly of late 1930. The bag is brown paper over-printed in bluish-violet. It is interesting to note the rubber-stamp proclamation of price-reduction. It is No. 598 of the O'Gorman Brothers sketch "Missing the Train".

Dear Ernie,

Mr. Whiteway's letter regarding acoustic reproduction, in a recent T. M. Review, makes the implicit assumption that "if it sounds nice, it must be right". Although this can be true, it is not always so - and in the case of sound reproduction, it is perhaps generally false. For instance, the sound produced by player-pianos, which give some clearer representation of piano notes being struck, can produce a rather poor idea of a piano being played.

Regarding Mr. Whiteway's remark about the E M G playing electrical orchestral recordings, it seems to me that any system of record reproduction which makes a mess of orchestral sound is simply not to be trusted. Quite simply, such a system, if it sounds "pleasant" on vocal items, is introducing its own colouration on a grand scale - hence the total confusion when anything at all complicated comes along (such as a full orchestra). The confusion must be that such a system is quite definitely not reproducing (only) what is on the records, but is using the record to "tickle" its own resonances into life!

A modern counterpart of such a system which I have heard, involved loudspeakers which were horn-loaded (for efficiency). These gave a vividness of reproduction from my acoustic records which after a few records rather palled; I realised that every record sounded similar because of the over-riding character of the loudspeakers! So it must be with acoustic reproduction - only more so.

What must in all fairness be considered, however, are the real advantages of acoustic reproduction - absence from pernicious distortions arising from the not-yet-successful modern amplifier designs (the transistorised Quad must be included among the failures), the "definite-ness" of the turntable / pickup mechanics (not usually found in the flimsier modern systems), and the automatic filtering of surface noise. On this last point, I must assert that the

Editor's comment: When I heard Mr. Adamson's tape I could hardly believe my ears because the reproduction was so good. It made some re-issue LPs of a certain big firm sound like old rubbish by comparison. I would not have expected such clarity from acoustic orchestral recordings. I would challenge any owner of an acoustic gramophone to try to achieve such fine reproduction. Perhaps the secret lies in the fact that Mr. Adamson designs his own equipment. So, no "equipment bought of the shelf" can be used as comparison. You will have to travel to Scotland to hear for yourself.

COMPUTERISED CARUSO

Dear Ernie,

I was pleased to see your remarks against the Stockham / R C A mangling of Caruso records. The introduction in the accompanying booklet is one of the most arrogant pieces of its kind. Yet, at the end of the day we are left simply with one man's idea of the "right" way to play these records. Well, we all think we know something about that. We are practically all different.

Fortunately I did not read the booklet until after listening to the record, so I heard it with open ears as far as I could. What first struck me was the extraordinary carelessness in the original transcriptions - not even bothering to eliminate repeated ticks from scratches. Surely, one should start with the cleanest signal available before indulging in any electronic tinkering.

cut-off is far too low for any reasonable later electrical recording. Mr. Whiteway's 7000 Hz (as reproduced by the E M G will obviously be well down in the middle - range (500 - 1000 Hz) as will the 70 Hz also in the bass, with noticeable bumps in between of course! Even acoustic recordings can go higher than 2000 Hz; at least 3000 Hz is available from later acoustic records; and Heifetz's famous "Ronde des Lutins" of 1917 only really disappears on the highest note - a fundamental of getting on for 4000 Hz!

So there are the advantages of acoustic reproduction - but to claim truer reproduction for acoustic systems is surely a delusion.

In the case of electrical reproduction, I have found that care with amplifiers, etc. (e.g. N O T the Quad 33 control unit) can effect a dramatic improvement over the usual dubbing affair with its weak strangulated sound. The turntable alone can make an enormous difference. In the last few years there has been much discussion in the hi-fi press about "musicality" of LP reproduction; all the comments (except those referring to stereo, of course) can be applied to 78's also. Acoustic recordings have special problems due to uneven resonant recording - but I find I can deal with these to some extent (N O T using a computer I hasten to add!)

I enclose a short demonstration tape, to show what might be possible with acoustic records - I believe that an E M G playing electrical recordings would N O T sound better than the acoustic orchestral examples I have included (assuming that the listener has a decent recorder / amplifier / speaker to play the tape). What do you think?

Best wishes,

Peter Adamson

His recording of a vocal item bears out the late George Baker's comment that often the singer bobbed-down, or stood aside between verses. On the test tape the orchestra becomes suddenly much clearer, indicating the removal of the head!

Reports tell me that a reader in west Wales is achieving good results too. May I make this an open invitation to him to "report" on his own wizardry? (see page 1461, "The last spot")

But, I did think that the accompaniments were improved markedly, though it seems that the listening panel at "The Gramophone" magazine did not notice this. The distressing feature was the way the voice was made to sound elderly, matching in the unhappiest fashion the picture on the sleeve which is quite the worst I ever saw of the great man. I cannot accept that this is a truer picture of the Caruso voice than the sounds to which I am accustomed.

So it seems to come back to opinions. Or does it? Here is just one matter of ascertainable fact. At least some acoustical recordings yield up part of the sibilants (the 'S' and related sounds) when well reproduced. If Stockham's process was doing what it claims, we could expect to find those sibilants enhanced. We find just the opposite. The best advice one can give to Stockham is Edison's advice to the other telegraph operator, "Young man, try using the other foot!"

Kind regards,

Ian Cosens

September 1905.

September 1905. 1463

Alle früheren Ausgaben
werden hierdurch ungültig.

PREIS-LISTE

über

Alle früheren Ausgaben
werden hierdurch ungültig.

ZONOPHON APPARATE.

Zonophon = Chatullen.

- - Complet mit Concert-Schalldosen und 200 Nadeln. - -



Zonophon No. 16

in imitiert Mahagoni - Gehäuse,
mit 7" Plattenteller und 40 cm
langem vernickelten Trichter.

2 1/2 Minuten Laufzeit.

Preis Mark 30,—.

Zonophon No. 25 H.

Eichengehäuse, mit 9" Platten-
teller und 50 cm langem ver-
nickelten Trichter, 2 1/2 Minuten
Laufzeit.

Preis Mark 40,—.



Concert - Zonophon No. 65

Eichengehäuse mit 10" Plattenteller,
50 cm langem vernickelten Trichter,
4½ Minuten Laufzeit.

Preis Mark 50,—.



Luxus - Zonophon No. 50

imitiert Ebenholz. 9" Plattenteller, 75 cm
langem Messing vernickelten Trichter,
4½ Minuten Laufzeit.

Preis Mark 75,—.



Concert - Zonophon No. 75

Eichengehäuse mit Spiegelglasplatten
10" Plattenteller, 75 cm Messingtrichter
4½ Minuten Laufzeit.

Preis Mark 75,—.



Concert - Zonophon No. 90

Eichengehäuse, 10" Plattenteller, 75 cm
langem Messing-Trichter, 9 Minuten
Laufzeit.

Preis Mark 125,—.



Luxus- Concert - Zonophon No. 90 M

(wie No. 90) mit reich vernickelten
Metallornamenten.

Preis Mark 125,—.



Grand - Opera - Luxus - Zonophon No. 110

in reich geschnitztem Eichengehäuse,
10" Plattenteller, 75 cm langem
Messing vernick. Trichter. 15 Minuten
Laufzeit.

Preis Mark 150,—.

Ueber Zonophon-Automaten erscheint Special-Katalog.

THE TALKING MACHINE REVIEW

Advertisements

No. 56A July, 1979

EDITORIAL

To keep this section brief.... This has been a year during which I have been busy with the magazine, but have still been unable to catch up with the issues to have them on time. The latest delays have been wanting the magazine printed while the key men at the printers¹ were on holiday. . . and then I am typing this sheet for the second time because the first stencil caught up as I was removing it from the typewriter and ripped!!!

I hope it will be some small consolation to you that you will receive your full subscription-worth eventually¹. This issue sees us using art-paper throughout the whole issue. One never knows the appearance until after it is printed. Besides being an improvement generally, it facilitates placing pictures anywhere in the text. You do not have to be a clairvoyant to realise that this costs more!! If each reader can secure at least one more new regular subscriber, such extra costs will be offset. As this magazine is run on a non-profit basis, there are no overheads, professional editors or staff, etc. dipping their fingers into the bowl.

We had hoped that this issue would have announced a reprint of Sydney H. Carter's listing of Edison Bell Cylinders, but we have not quite finished yet. Watch out for it in the next issue.

I have been snowed-under with correspondence during the past six months, unfortunately much being from people who have no intention of subscribing to 'The Talking Machine Review', but who have queries which cannot be answered elsewhere. I would be tempted to ignore those who are not subscribers except for the fact that perhaps a few might just become regular readers. But, it means that those among "our gang" of readers find themselves waiting longer for a reply.

I feel that our pages lack information upon American / Canadian records and phonographs (disc and cylinder) which those few thousand miles of ocean make it difficult for European readers to know about. If you have a bright sunny day, you could take a machine out into the backyard and take photographs of it from various angles externally and internally - and I am sure that many of you can point a camera at a phonograph at least as well as I, as with the Lioret in the current issue. Similarly, you may have some interesting records in their original bags, which we do not see in the British Isles. Perhaps the only interference I would make is to suggest that you drape a white cloth or paper behind / or around a machine being photographed, to isolate it from its background. Also, one has to guard against bright areas or patches caused by a flashlight or other artificial lighting. Those are just a few idle ideas, I'm sure that an inspiration will come to cause readers all over the world to pick up pens or cameras, or to relate experiences.

Finally, we offer our sincere condolences to veteran editor of "Jazz Journal", Sinclair Traill, upon the recent sudden death of his wife "Mips"; it is not many weeks ago that I spent a couple of pleasant evenings in their company, at the Blandford Jazz Circle.

Trompeten-Arm-Apparate „Apollo“.

In elegantem
Eichenholz - Kasten
mit
solidem Laufwerk
und seitlichem,
auch während des
Spielens
zu betätigendem
Aufzuge.



10" Plattenteller.

50 cm langer
Messingtrichter.

Preis Mark 80,—.

„APOLLO I“

In elegantem
verziertem
Eichenholz - Kasten;

~~sonst wie~~

~~Apollo I.~~



10" Plattenteller.

65 cm langer
Messingtrichter

Preis Mark ~~100,—~~ ^{80.—}

„APOLLO II“
„Zonophone“ II



ZONOPHONE

à bras acoustique

Modèle 1905



“ APOLLON ”



Nous mettons aujourd'hui en vente un Zonophone muni d'un bras acoustique conique destiné à adoucir et à arrondir les sons émanant du diaphragme.

Son bras est articulé à l'aide d'une genouillère lui permettant d'être mis hors de portée du plateau lorsque l'audition est terminée. De cette façon tout risque de détérioration du diaphragme est ainsi évité.

Le mouvement de l'appareil est parfaitement silencieux et le remontage par côté se fait pendant la marche. Plateau de 25 centimètres de largeur. Boîte en chêne massif. Moulures très soignées. Pavillon mobile de 50 centimètres de long, permettant l'orientation du son.

Livré complet avec une boîte de 200 aiguilles.

Prix : **135** Francs

Code Télégraphique : “ **APOLLON** ”



ZONOPHONE

Trompeten-Arm-Apparat „Zonophone II“



Erstklassiger Zonophone-Apparat mit Trompeten-Arm und Exhibition-Schalldose, in elegantem, verziertem Eichenholzkasten, mit solidestem Laufwerk, seitlichem, auch während des Spielens zu betätigendem Aufzuge, 10" Plattenteller und 65 cm langem Messingtrichter.

Auf Wunsch wird der Apparat mit Blumentrichter geliefert.

Unser Zonophone-Trompeten-Arm-Apparat zeichnet sich durch elegante Form, leichte Beweglichkeit des Trompeten-Arms und Trichters, sowie durch

— vorzügliche Wiedergabe —

besonders aus.

Detailpreis inkl. 200 Nadeln	Mk. 100.—,
mit Blumentrichter	„ 103.—.

Trompeten-Arm-Apparat Zonophone II

Händlerpreis	Mk. 66.50,
mit Blumentrichter	„ 68.50.

BERLIN S. 42,
Ritterstrasse 36.

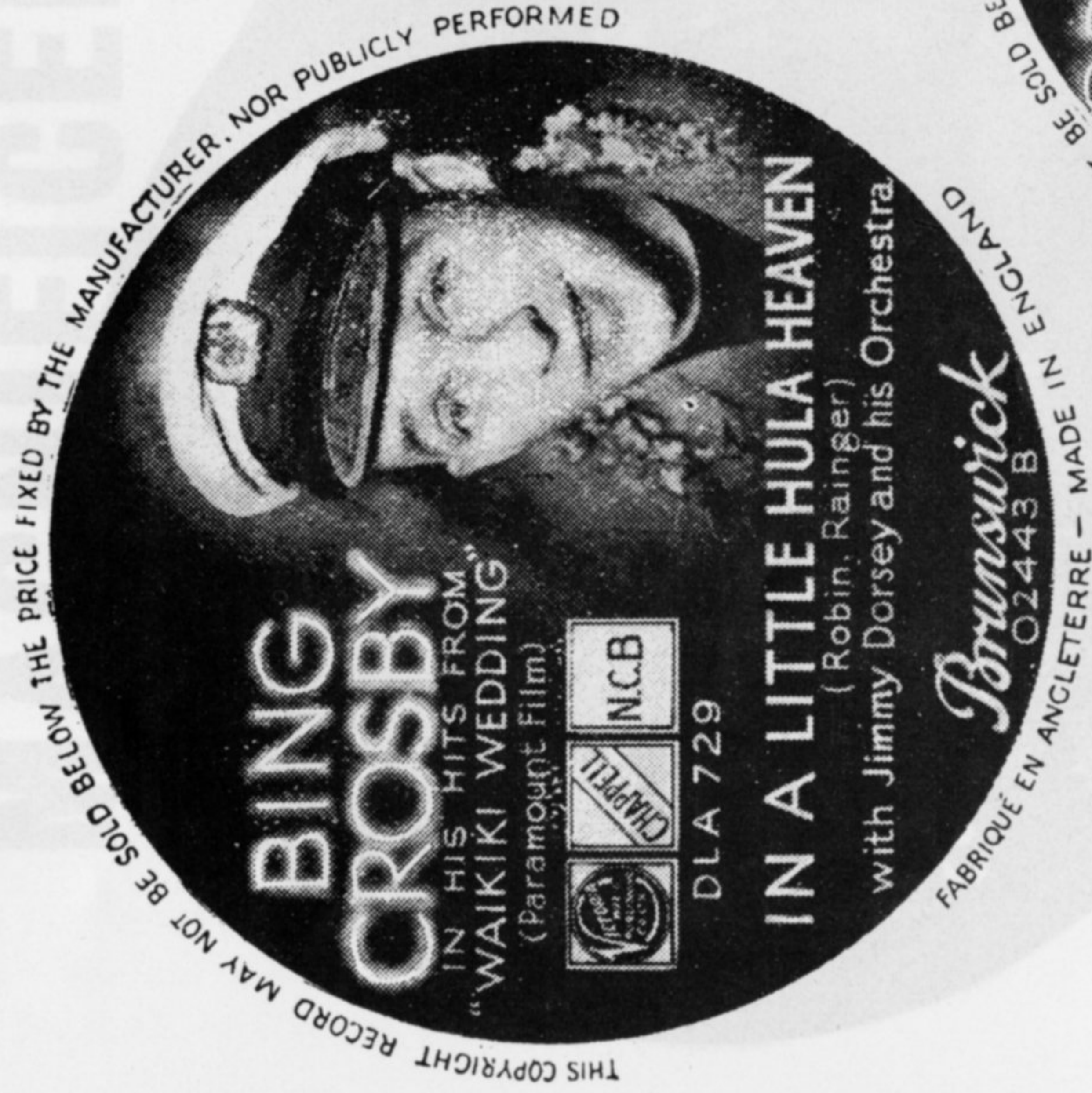
International Zonophone Company
m. b. H.

The Greatest Record Issued

Special

Souvenir

Records



**Full
details
inside**



"SWEET LEILANI"

sung by

BING CROSBY

in his new picture

"WAIKIKI WEDDING"

ON BRUNSWICK 02443

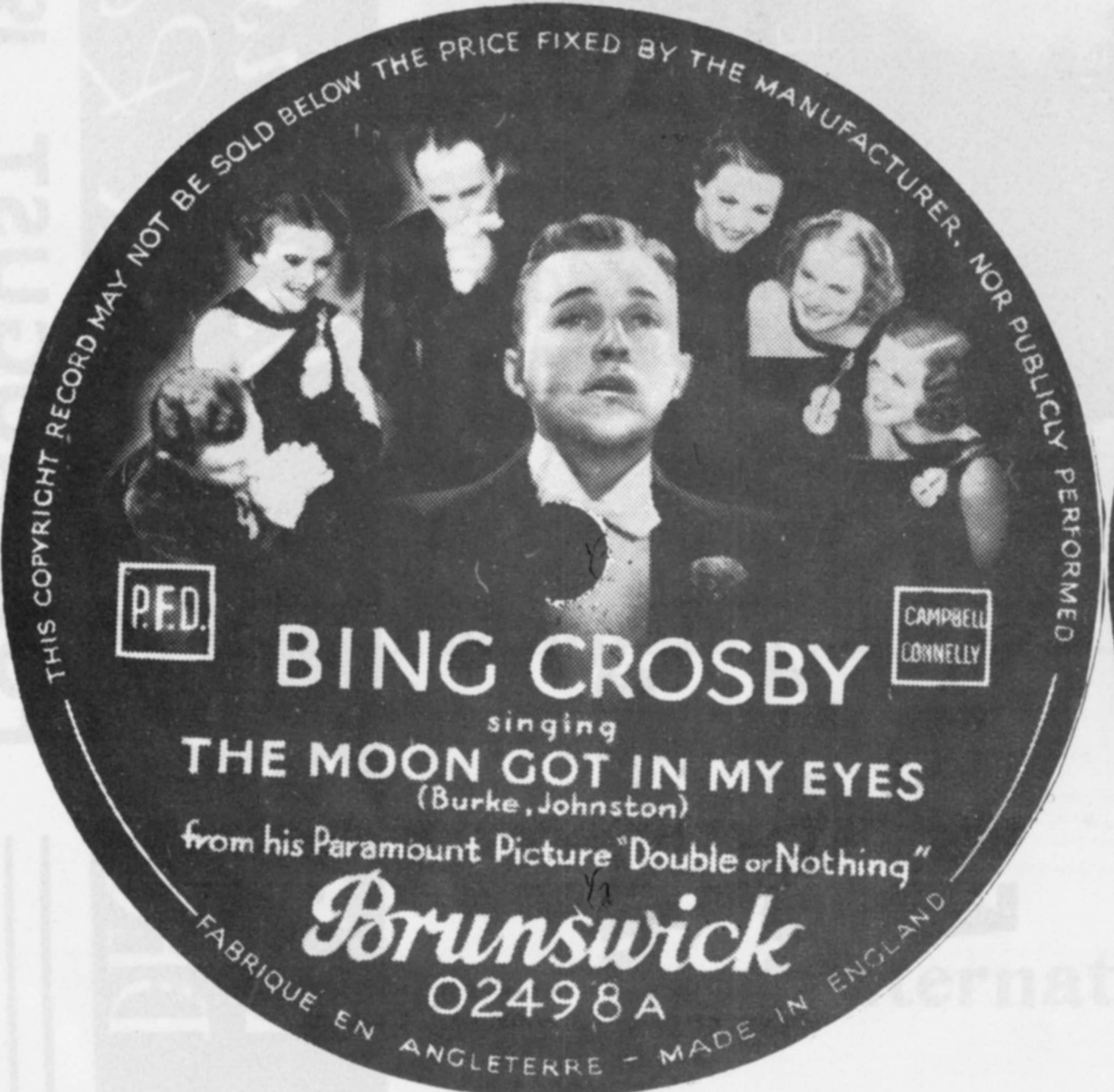
14 69

DECCA Brunswick
DECCA POLYDOR Records

DECCA Brunswick

FOR AUGUST, 1937

RECORDS FOR SEPTEMBER, 1937



MAGNIFICENT RECORDS

by

BING CROSBY

SWEET LEILANI ...	... 02443
In a Little Hula Heaven	...
Blue Hawaii ...	... 02444
Sweet is the word for you	...
What will I tell my Heart?	... 02402
Moonlight and Shadows	...



and

THE STREET SINGER

It looks like Rain in CHERRY BLOSSOM LANE	... F 6465
Where are You?	...
SEPTEMBER IN THE RAIN	... F 6432
Broken-Hearted Clown	...
The Greatest Mistake of my Life	... F 6452
When the Harvest Moon is Shining	...
Will You Remember?	... F 6438
In a Little French Casino	...
Marta ...	...
Call Me Darling	... F 5608



DECCA Brunswick

DECCA-POLYDOR Records for OCTOBER, 1937

Brunswick Picture Labels

E. Bayly 1471

Perhaps as much as two years ago I received an enquiry about the Brunswick records with picture labels from my friends the brothers Howl, which started me "looking around", for although I had some of these, I do not have all.

I in turn pestered Mr. G. T. Wignall, of Decca Records, who, although his Company lost valuable material during World War II, was able to provide most of the basic data I needed.

Since then I have received valuable assistance from Derek Lewis, James Palm, John Hobbs, Peter Dyson, Max Carter, John Goslin, who either let me borrow records for photography, actually photographed the labels, or allowed me to look through their collections.

I think that I have now seen every different label design, but a few were unsuitable for photography for inclusion here. Perhaps someone will be able to lend us those with clean labels for a future issue.

The Decca / Brunswick supplement for August, 1937 included the news of the first pictorial labels with the announcement of "Special Souvenir Records". The next month saw an illustration of the other side of Bing Crosby's record Brunswick 02443.

The only 12-inch record favoured with a picture was that of Grace Moore, 0136, which like the Bing Crosby, had a different picture each side. Others by Bing were similarly treated.

It cannot now be established whether it was planned to issue records of The Street Singer (Arthur Tracy) with pictures, but the supplement for October, 1937 suggests this. All of the records I have seen of this number have the normal blue Decca label, but Arthur Tracy's fac simile signature appears instead of a printed name. If any reader has a record with a picture we shall be most interested to hear of it.

After the issues of the autumn of 1937, there was a lapse until the summer of 1941, when the majority of the picture labels appeared over the next year. Being at the height of World War II, we can only assume that it might have been a boost to our morale EXCEPT that the picture labels seem to have been attached to only a limited number of the records to which they were "assigned", for one finds many of the identical recordings with just the normal black labels. This is the main reason why it has taken me a long time to establish the extent of the series. The least common, so far as I can establish, is that of Irene Dunne. Jimmy Dorsey and Carmen Miranda are those most seen, no doubt due to the fact that more of theirs were favoured with pictures.

Were American Decca releases of these, or any other contemporary titles favoured with pictures? Here is an opportunity for our American readers to contribute to our pages!



GRACE MOORE

- 0136 Vissi d'Arte (Puccini - 'Tosca') (62118) label A
Serenade - Ständchen (Schubert) (62119) label B
the above is 12-inch.
02400 Our song (DLA 696A) label C
The whistling boy (DLA 697B) label D

BING CROSBY

- 02443 Sweet Leilani (DLA 722A) label A
In a little hula heaven (DLA 729) label B
02444 Blue Hawaii (DLA 723A) label C
Sweet is the word for you (DLA 742B) label D
02498 The moon got in my eyes (DLA 837A) label E
(You know it al) Smarty (DLA 832A) label F
02499 It's the natural thing to do (DLA 829A) label G
All you want to do is dance (DLA 830A) label H

* end of first batch of issues *

Each artiste in the later batch enjoyed only one label design for all titles : -

THE INKSPOTS

- 03075 Whispering Grass (67862A)
Maybe (XYZ 67863)
03081 I'll never smile again, until I smile at you (37968A)
My greatest mistake (67990A)
03095 Stop pretending (XYZ 67898AA)
You're breaking my heart all over again (67900A)
03109 We three (67928A)
I could make you care (67969D)

CARMEN MIRANDA

- 03111 I want my mama (67000B)
Bambu, bambu (67001B)

THE INKSPOTS

- 03173 So Sorry (68532A)
Ring, telephone, ring (68533AA)
03197 Java Jive (67931A)
Do I worry? (67970AA)

CARMEN MIRANDA

- 03149 Co, co, co, co, co, co, ro (67005B)
Que, que Bahiana Tem? (67002A)
03178 South American Way (67004A)
Tourados em Miranda (67006B)
03207 I yi, yi, yi, yi (DLA 2342A)
Chica, chica, boom, chic (DLA 2341A)
03237 Cae, cae (DLA 2343)
Alô, alô (DLA 2344)

MAXINE SULLIVAN

- 03246 Loch Lomond (69364A)
Just like a gipsy (69369B)

THE INKSPOTS

- 03260 Hey Doc! (69567A)
I don't want to set the world on fire (69660B)

CARMEN MIRANDA

- 03271 A week-end in Havana (69803A)
Ella diz que tem (69812B)
03272 Rebola a bola (69803A)
When I love, I love (69806A)
03273 The man with the lollipop song (69804A)
Nao te dou a chupeta (69813B)

JIMMY DORSEY & his Orchestra

- 03274 Time was (69212A)
Tropical Magic (69691A)

FRED ASTAIRE

- 03287 So near and yet so far (69734A)
Since I kissed my baby goodbye (with the Delta Rhythm Boys) (69736B)
03288 Dream Dancing (69735A)
The wedding cake-walk (with the Delta Rhythm Boys) (69737B)

THE MILLS BROTHERS

- 03304 Delilah (69943A)
Window Washer (69945B)

JIMMY DORSEY

- 03310 Tomorrow's sunrise (70153A)
When the roses bloom again (70154B)

THE INKSPOTS

- 03314 Nothin' (69634A)
Somebody's rocking my dreamboat (69807A)
03316 My blue heaven (69370A)
St. Louis Blues (69371A)

JIMMY DORSEY

- 03317 I said "No" (69995A)
Absent minded moon (70087A)
03328 Tangerine (70028B)
I remember you (70024A)

IRENE DUNNE

- 03340 I've told ev'ry little star (DLA 2552A)
Smoke gets in your eyes (DLA 2553A)
(from the film 'Roberta')

JIMMY DORSEY

- 03348 Me and my Melinda (70392 XYZ)
Jersey Bounce (XYZ 70483)
03349 I threw a kiss in the ocean (XYZ 70527)
If you build a better mousetrap (70027A)
03356 Everything I love (70086A)
Always in my heart (XYZ 70438)

THE INKSPOTS

- 03360 Don't leave now (69671A)
Foo - gee (69786A)

We should be grateful to borrow for photography, records:-

Grace Moore C, D, Fred Astaire, any. Write to us, please, before actually despatching any discs.

'OLD TIME MUSIC'

Although issues 29 and 30 of this excellent magazine have been sent for review, we have been unaware of its existence hitherto. 'OLD TIME MUSIC' deals with the genuine "country" music as opposed to the modern "country & western" scene which has grown from it. The original was more homely than today's suave performances.

"OLD TIME MUSIC" is another "non-capitalist" magazine like "ours" for collectors by collectors, edited & managed by Tony Russell, who works for Topic Records.

The copies sent me are excellently-produced and well-illustrated. Articles deal with Carson Robison, Doc Boggs, the Georgia Crackers (Newman Brothers), an analysis of the facts behind the song 'The Peddler & his Wife', as well as discographies and reviews of LP records - some of which are reissues from 78's - others by modern performers in real country style.

Modestly priced at £2.40 or US\$ 6 per annum for seaimail, from, 33. Brunswick Gardens, London W8 4AW.
Most highly recommended.

OFF THE RECORD - TOMMY HANDLEY.

JOHN GOSLIN

Mrs. Handley's Boy

"It's that man again
 Yes, that man again
 Yes sir, Tommy Handley is here . . .
 Mother's pride and joy
 Mrs. Handley's boy
 Oh, it's useless to complain
 When trouble's brewing
 That man - that man again."

Tommy Handley, the much-loved British comedian, died 30 years ago.

There follow a transcription from two of his recordings, a short biography, and a partial discography.

IN CHARGE OF A BOOKSTALL

(Durium 41) (1932)

(Train whistles, hoots, etc..)

Man Certainly, sir, There you are . . Why, if it isn't old Tommy Handley. Well, well, well.....

T.H. As the man said when he came out of hospital! Hello, Kiddle, (?) and fancy seeing you here - you big stiff. Are you on this bookstall?

Man Ha - ha - ha - ha - still as funny as ever, Tommy!

T.H. Go on, you flatter me.

Man Listen, Tommy, do me a favour. Look after this stall a while. I just want to er

T.H. Telephone ?

Man Yes, that's it !

T.H. All right, Bill, you leave it to me. I'll show you how to run a bookstall. But don't be too long

Loud irascible gent: Have you the Red Magazine?

T.H. All our magazines are read, sir - read from cover to cover!

Gent I mean Red - R. E. D. - Magazine, and I don't want any impertinence.

T.H. We don't keep impertinence here, sir; you'll get that at the ticket office.

Gent Pah! Will you get me the Red Magazine?

T.H. I'm sorry sir - no Red mag. I can give you a couple of Pink 'uns, or Pansy's Paper -

Gent Pansy's paper? Pah!

T.H. And pah to you - run away and watch the pouf-poufs!

Lady Oh, young man - can you give me something to last me to Crewe?

T.H. Er, certainly, madam - er - here's a packet of Chewing gum. That'll last you to Manchester if you don't swallow it. It's our special chewing gum, madam - sticks to the top teeth - but not to the bottom!

Lady I mean something to while away the time - something light and gladsome.

T.H. Oh, light and gladsome. Er - I see - well, what about a balloon? Here you are - two Zepps and a round one for tuppence. Of course if you want something to read there - er - let me see now, there's the - er - Licensed Victuallers' Gazette, the Anti-Vivisectionist, The Fishmonger's Almanac, and - oh - just the thing, lady, here's a copy of Ballyhoo.

Lady Bally what?

T.H. No, hoo.

Lady Who?

T.H. Me.

Lady You?

T.H. I - er - no, hoo.

Lady That's precisely what I'm asking you.

T.H. O dear - I suppose you CAN understand me, madam?

Lady Quite, quite.

T.H. And you C A N hear every word I say?

Lady Quite, quite.

T.H. Now, don't lay that duck-egg here. What I wanted to say was, the paper is CALLED Ballyhoo.

Lady Oh.

T.H. Yes, it's a very, very nice paper. It's a bit saucy, but I think it'll just suit you. Er - just look at this one - er - er - "There was a young lady of Chichester, and she."

Lady Oh, how dare you. You scoundrel! I'll call a policeman I've never been so....

T.H. No good calling a policeman - he knows that one! Ah, well, I'm not selling much - but I'm having a lot of un.

Man Star, please!

2nd Man Standard!

Lady News, please.

T.H. Ah well, sixpence in the kitty so far.

Another Gent Can you direct me to Cheltenham?

T.H. Ah, yes, sir - round the corner and down the steps.

Man I said CHELTENHAM!

T.H. Oh, sorry, I thought you said something else.

Man And I want the Ramsbottom Observer.

T.H. Ramsbottom Observer? Is that a paper, sir?

Man What do you think it is?

T.H. Sounds to me like a profession. No, sir, I'm sorry, I haven't got it. I've got the Listener, and the Looker-On, but I don't keep Ramsbottoms here. Try the butcher's across the road.

Child Chips, please!

T.H. Hey, what do you think this is, a coffee stall? Do you want any vinegar on?

Child No - Chips, the comic paper.

T.H. Oh - (mimics child) "the comic paper." Oh, all right, son, I've got all the comic papers here - er, let me see, where are they? Er - Radio Times, The Abstainer, The Feathered World, and John Bull. No, I'm sorry, kid, there's no Chips. Now, run away and kiss the Station-master.

North country woman 'Ere, yoong man, 'ave you got any RASP-b'ries?

T.H. "RASP-b'ries"? What do you think this is, a fruit stall? We don't sel rasp....oh, wait a minute, missis, here's a trumpet (Toot, too!) Blow yourself out a couple on that!

Crusty Old Gent Have you the Bath Examiner?

T.H. The Bath Examiner? What are you a plumber?

Gent Oh, mind your own business.

T.H. You'd better mind yours. Examining Baths at your age! You old rascal! Peeping through keyholes - I know you. (Whistle sounds)

Demure Lady Oh, - er - please, have you got the time?

T.H. Er - no, miss, not at present, but I'll meet you in half an hour. Who does she think I am, Big Ben?

Lady No - I - I really want to read a book - something full of passion - I'm going to Brighton.

T.H. Can't you wait until you get there? Oh, just a minute lady - now, let me see - passion, passion... Ah, here we are - The ABC Timetable - "How to cure distemper" - "What a young girl should know" - "She was only a dustman's daughter, but she wasn't to be sniffed at" - "Three Weeks" - "A couple of fortnights" - oh, hello, she's gone - the passion's worn off! (Peep, peep!)

Loud man Young fellow, I want the Sketch, Tatler, Britannia, Graphic, Financial Times, Titbits, Everybody's Weekly. Hurry up! Can't wait! Send 'em along to the Pullman. Platform Ten. Golden Arrow. Only two minutes, hurry up! (Toot, toot!)

T.H. Phew! The Sketch, the traffic and the Graphic and the Prudential, or hurry up, financial platform, ten golden arrows, everybody's titbits - oh, I'm going barmy . . . I say porter! You with the wheelbarrow and the two left legs! Take this blinking bookstall along to the Pullman on platform ten and tell the golden Ramsbottom to.... (chuff, chuff) . . ah well, so long, folks!

(fanfare)

Chorus ITMA! ITMA! RAH - RAH - RAH!

Announcer Now stand up please for an important announcemnt by the Right Honourable the Minister of Aggravat ion and Mysteries. Have a roll of paper handy - you may need it. He will be speaking to you while seated at his desk - or more likely, under his desk. Ladies and gentlemen - ITMA in person.

('ITMA' theme music)

Tommy Handley Well, hello folks. Now before I evacuate Handley the chair which I have polished with so much posterity during the last few months, I want to demonstrate a few remarkable inventions which will help to make your lives more compicated than ever. Next week I'm sending to every householder in England a roll of my spy paper, which catches spies alive and brings them to a sticky end. Now, remember folks, at all times you are surrounded by spies. You can always tell a male spy by the dots on his dicky, and as for a lady spy . . . aha! She always conceals secret documents in the tops of her stockings, in the dado on her dining room and around the Marble Arch.

Now, as your Minister of Aggravation, it's my funct ion to impose as many restrictions as possible. After dark, all motor horns must be muffled. In the daytime they make a noise like this - beep! beep! - then at night they're only allowed to do this : beep!

Now, my department gets a lot of letters from motor ists, asking me what they should do if they run out of petrol on a dark night in a lonely lane. Well, they've been doing that for years - and the girl has usually had to walk home. I advise the girl who accepts a life from a man during a blackout to carry my patent Dirty Dog Dtector, which cries "Help, help!" when the motorist goes too far and too fast. I also have a rather more expensive Dirty Dog Detector, which cries, "Unhand me, Colonel Brandyballs!" in seven different keys. Every good good girl should have one.

(Telephone rings)

Er - oh, just excuse me a moment folks - I'm wanted on the telephone. Ah . . . hello, yes, yes. . . Yes, this is ITMA. Who is that?

Voice: This is Fünf speaking.

T.H. Fünf? Is that a name or a rude expression?

Voice: No, just Fünf. I varn you, once again you have enemies.

T.H. Oh, take a running pump at yourself.

Voice: Have a care - you are doomed.

(Telephone rings off)

T.H. Well, soak my senna pods! Never mind, folks, don't take any notice. Now as your Minister of Aggra vation, I can assure you that you needn't worry about the temporary shortage of sugar. I know that the sugar with the dark brown taste called demarara gets dem' rarer every day - ahem! - but if you go short of sugar, just think of me and a lump will come in your throat.

Finally, I must warn all pedestrians that in future they must carry rear lights and wear a gong attached to the seat of authority. Anybody caught kicking the gong around will be brought before me and con demned to listen to a recital of gramophone records for the rest of his natural life.

Written under my foot this 19 th. day of October, 1939.

Tomfoolery Handley,

Minister of Acrimony and Twerpsichore.

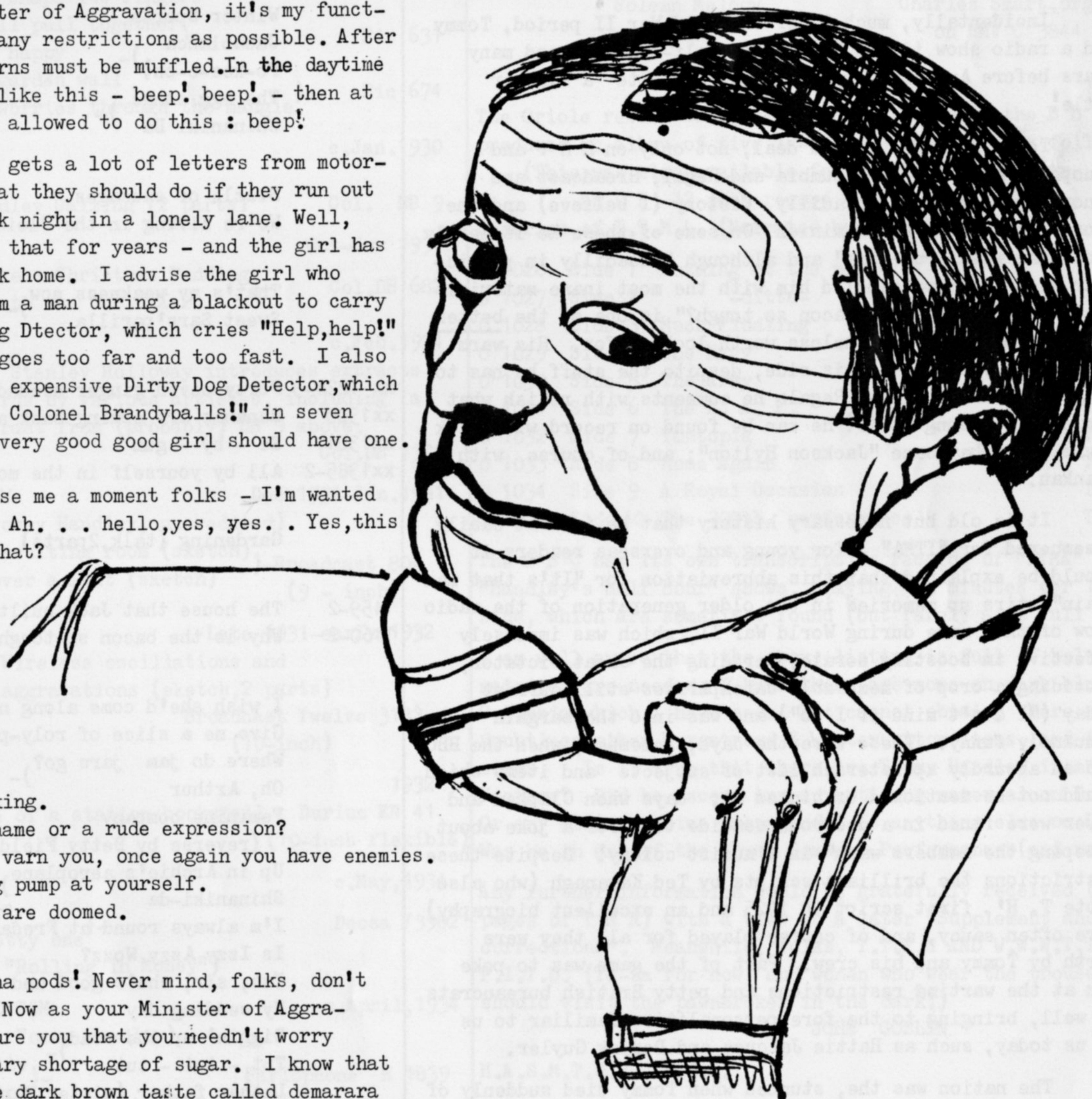
ITMA! ITMA!

Chorus: RAH - RAH - RAH!

('ITMA' theme music - close.)

B I O G R A P H I C A L N O T E S

Tommy Handley was born in 1892 (later dates are often given) in Liverpool, a town which seems to have nurtured other great comics from Billy Bennett to Ken Dodd. His circumstances were humble, his father being a cowman, who died young leaving his mother as the major influence in his life. Tommy became interested in amateur theatricals as a juvenile; when World War I came along, he enlisted rather late in 1917 and spent his time in the equivalent of ENSA entertaining the troops in a company led by the famed G. H. Elliott.



It was not until after the War that he became nationally known. Eric Blore (later to become a film "butler" character) had written a sketch, which was performed to the troops in France by a company including Stanley Holloway and a pianist named Jackson Hylton, a slightly familiar name. At the instigation of Leslie Henson, Tommy somewhat dubiously resurrected and performed this sketch, which became a durabl durable classic on the halls for many years: "The Dis orderly Room". You can hear it on Zonophone 2900 and it is.

Incidentally, much later in World War II period, Tommy had a radio show titled "Handley's Half-hour" a good many years before Anthony Aloysius Hancock adopted a similar title.

Tommy recorded a good deal, not only on H M V and Zonophone but also on Cloumbia and Regal, Broadcast and minor makes such as Piccadilly, Victory (I believe) and the shortlived Durium and Dominion. On some of these he is merely "comedian with orchestra" and although Piccadilly in particular seems to have saddled him with the most inane material available ("Why is the bacon so tough?" is one of the better items!) these are nonetheless worth looking for. His warm voice wins you over to his side, despite the stuff he has to sing, and on one of the Regals he comments with relish what a ridiculous song it is! He can be found on record with Jack Payne, and that same "Jackson Hylton"; and of course with Frankau.

It is old but necessary history that he is most easily remembered for "ITMA" - for young and overseas readers it should be explained that this abbreviation for "It's that man again" stirs up memories in the older generation of the radio show of that name during World War II, which was immensely effective in boosting morale, deriding the Great Dictator, providing a crop of memorable catchphrases still current today ("I don't mind if I do") and was into the bargain genuinely funny. These were the days, remember, when the BBC had an absurdly spinsterish list of subjects and items which could not be mentioned or hinted at; days when Clapham and Dwyer were fined in a decorous seaside town for a joke about "keeping the members warm" in a nudist colony! Despite these restrictions the brilliant scripts by Ted Kavanagh (who also wrote T. H.'s first script in 1925 and an excellent biography) were often saucy, and of course played for all they were worth by Tommy and his crew. Part of the game was to poke fun at the wartime restrictions and petty British bureaucrats as well, bringing to the fore personalities familiar to us to us today, such as Hattie Jacques and Deryck Guyler.

The nation was the, stunned when Tommy died suddenly of a brain haemorrhage on 6th. January, 1949; there were moving scenes at the funeral when Trefor Jones, Parry Jones, Webster Booth, Walter Midgley, Dennis Noble, Frederick Gregory, George James and Edward Dykes sang "The long day closes" (and on HMV one can hear this and "God be in my head" by the Tommy Handley Memorial Choir).

He had been suffering high blood pressure but despite this was a perfectionist who drove himself never to let his public down; and there seems little doubt that he quite literally drove himself to an early death in order to cheer

entertain and serve his compatriots. Everyone, children especially, received personal replies to their letters, which they cherished for many years thereafter. He left a widow, Jean Allistone, whom he met at the BBC and married in 1929.

T O M M Y H A N D L E Y -

A P A R T I A L D I S C O G R A P H Y

(Dates, except where specific, are my own approximations only and are open to correction.)

TOMMY HANDLEY & COMPANY c. Feb.1927
YY 10289-I The Dis-orderly room (sketch)(arr.Blore)
YY 10290-II (2 parts) Zono.2900 : World Records SH 149

TOMMY HANDLEY, "comedian with orchestra" c. Oct. 1927
WA 6398 We must have another little one Regal G 9017
WA 6399 Can you say bread and butter without
moving your lips? Regal G 9017

	Oct. 1928 - Jun. 1929	
What! No milk		
She shares that with me)-	Dominion	A 25
Winter Sports	"	A 38
Casablanca		
Po-kee-o-oh!)-	"	A 56
The egg songs		
Shinaniki Da)-	"	A 85

Sizzle of sausages
We're living in the Cloisters)- Regal G.9158

That's my weakness now)- c. Autumn 1928
Sweet Sars'parilla Piccadilly 132

		Sep. - Oct 1928
xx 1224-3	Forty seven ginger headed sailors	)- Pic 140
xx1300	Bananas are coming back again	
xx1301	Ee - by - gum	
xx1385-2	All by yourself in the moonlight	)- Pic 157

C. Nov. 1928
Gardening (talk, 2 parts) Edison Bell Winner 4869

Dec. 1928 - Jan. 1929

1459-2 The house that Jack built
1460-2 Why is the bacon so tough?)- Pic 171

I wish she'd come along now	1929
Give me a slice of roly-poly)-	Pic 182
Where do jam jars go?)-	
Oh, Arthur	Pic 193
Feminine company	Pic 225
(reverse by Betty Fields)	
Up in Archie's aeroplane)-	
Shinaniki-da	Pic 229
I'm always round at Freda's)-	
Is Izzy Azzy Wozz?	Pic 324
Yes, sir, she's good and plenty)-	
My wedding day	Pic 355
Diggin' up the road)-	
Tut - tut - tut	Pic 385
Lather father (mister Barber))-	
? ?	Pic 395
My wife is on a diet)-	
Tarragona	Pic 400

London 19 June, 1929

Vocalist with JACK HYLTON -
Bb 17113-3 When I met Connie in the cornfield HMV B 5666

Bb 17127 Sarah Jane

Bb 17223 Get up nice and early in the morning HMV B5685
Speech, with Jack Payne London 17 Aug. 1929
WA 9376-2 Get up nice and early (talking, with Leslie Sarony)
WA 9377-2 Mucking about in the garden
(Gardening talk with Leslie Sarony)
Columbia 5555
TOMMY HANDLEY "comedian with orchestra" mid-1929
WA 8837 Diddy - om - bom - bom)- Regal G 9305
WA 8840 I lift up my finger and I say
"Tweet - tweet"
(from "Love Lies")
WA 9665 What can you do without money?
WA 9666 What are you going to do about Mary?)-Reg.G 9430
London 15 Oct. 1929
Speech with JACK HYLTON
Cc 18029-5 and Cc 18030-5 Good old dances (talking with
Jack Hylton and Ennis Parkes) HMV C 1784
1930
TOMMY HANDLEY "comedian with orchestra"
Polar Bears come back)- Pic 621
The world snaps its fingers)- Pic 631
We must all pull together)- Pic 674
We're all happy
Over the garden wall
Put your worries through the mangle)- Pic 674
c.Jan.1930
Sketch, with piano
Tommy Handley Calling (2 parts) Col. DB 9
Speech Oct-Nov 1931
How to make a Christmas Pudding)- Col.DB 682
An appeal to the S.P.C.X.P.
"RADIO STARS IN A JAM" c.Feb.1934
WA 14330 (Part 2) Stanley Holloway introduces extracts
from records by various artistes, including a
brief extract from (probably) DB 9 above.
Col.DB 1330
MR. B.ACK and MR. BLEW Dec.1931-Jan.1931
(Ronald Frankau & Tommy Handley, uncredited)
A-2 In the consulting room (sketch))-Broadcast 804
B Looking over a flat (sketch) (9 - inch)
TOMMY HANDLEY Late 1931-early 1932
L 01273 and L 01274 Wireless oscillations and
aggravations (sketch, 2 parts)
Broadcast Twelve 3133
(10-inch)
1932
E-119-C In charge of a station bookstall Durium EN 41
(sketch) (10-inch flexible)
c.May, 1934
TB 1220 Silly Girl)- Decca F3982
TB 1221 Coom, pretty one)-
(from "Rolling in Money")
MURGATROYD & WINTERBOTTOM c.April, 1934
(Ronald Frankau & Tommy Handley)
CE 6428 It's a pity)- Parlophone R 1839
CE 6429 Disarmament
London 16th. Nov. 1936
2EA-4135-2 Jack Hylton throw a party (2 parts) HMV C 2883
2EA-4136-2 (with Tommy Handley, Hilda Mundy,
Billy Caryll, Peggy Dell, Tom Webster,
Jack Barty, Nelson Keys, Freddy Fox and
the Swingtette)
MURGATROYD & WINTERBOTTOM c.Oct. 1939
CE 10117 Good luck (and the same to you))- Parlo F. 1564
CE 10118 We must all stick together

TOMMY HANDLEY
CA 17650-1 Tomsy the great counter-spy (song))- Col.FB 2303
CA 17651-1 It's that man again (sketch)
2EA-1176-1 and 2EA-1177-2 Let's all join in the chorus, ?1940
with Tommy Handley & his pals
(Daisy Bell; Don't dilly dally; Nellie Dean;
Oh you beautiful Doll; The Spaniard that blighted
my life; Hello, hello; At Trinity Church; Lily of
Laguna; The man who broke the bank; Knees up Mother
Brown) HMV C3034
2EA-1178-1 and 2EA-1179-2 Let's all join in No.2. HMV C3039
TOMMY HANDLEY Uncertain date
HI OUP 262 Talk on fuel saving)- Panacoustic 10-inch
HI OUP 263 Put it out (song) (unnumbered)
(Evidently a propaganda production of World War II,
1949
The Memorial Record is as follows:
2EA-13584-1 The long day closes by the Tommy Handley
Memorial Choir, unacc.
Cond. Leslie Woodgate
2EA-13585-1 God be in my head - ditto -
Solemn Melody Charles Smart, organ solo
on HMV C 3844
1951
The Oriole record company in conjunction with the B B C
produced an album of five 12-inch 78 rpm discs as follows:
(This was also available for a limited period as
an L P 12-inch record = Editor)
Memories of I.T.M.A. (Narrated by John Snagge)
O 1026 Side 1 Foaming at the mouth TA 5001
O 1027 Side 2 -ditto- TA 5002
O 1028 Side 3 Much Fiddling TA 5003
O 1029 Side 4 The Navy TA 5004
O 1030 Side 5 The Army TA 5005
O 1031 Side 6 The R. A. F. TA 5005
O 1032 Side 7 Tomtopia TA 5004
O 1033 Side 8 Home Again TA 5003
O 1034 Side 9 A Royal Occasion TA 5002
O 1035 Side 10 The 300th. performance TA 5001
The B B C has its own transcription records of "ITMA" and
"Handley's Half Hour" shows, playing 4-5 minutes per 12-inch
side, which are sometimes found (but rarely as a full set!)
I am well aware that the above listing is full of holes; many
matrices are needed; I know there are some on dark blue
Columbia which I have seen, but cannot obtain; there are
doubtless other Murgatroyd & Winterbottom items, and further
songs. Is it true that there are Tommy Handley items on
Victory? Did he record any advertising material on Durium?
Or any other wartime propaganda? Is anything else on LP?
Was he in any of the Royal Command Performances (and recorded)?
Any further information would be gratefully received (via the
pages of T M R) with a view to a later "Supplement and
corrections". Meanwhile, folks, T.T.F.N AND W.W.W.T.T.S.V.T.
P.I.T.D. (Ta-ta for now, and women who wear the trousers
should visit the pawnbroker in the dark!)
JOHN GOSLIN
H.A.S.M.T.H.R.C.F.M.C.
Here are some more Tommy Handley recordings culled from my
catalogues, Ernie Bayly.
P A R L O P H O N E TOMMY HANDLEY
1931/32 Bon Mot-ors (Two parts) R478
(some of the latest models not seen at the show)
MURGATROYD & WINTERBOTTOM
1934/35 Pets)- R1899
Winter Sports)-

1937/8 Art F560
 About Cruises)-
 It's a pity)- F659
 Disarmament)-
 The seaside)- F800
 Clothes)-
 Pets)- F743
 Winter Sports)-
 If you pretend you're blue)- F865
 Scientifically, of course)-
 1939/40. Grub)- F994
 Music)-
 1941 In the Quartermaster's Stores (my eyes are dim
 I cannot see)
 We're all together now (both on F1669
 Good-morning
 Good-night (Got your torchlight?))- F1682

1929 A party novelty song- 5645
 What's his name? (2 parts))-
 1937 Have you seen my chickens? (the chicken duet))- FB1519
 Oh Sarah! Oh Henry!

I do not have a 'complete - run' of catalogues, but it is obvious that some of the records in my additional list lasted for only one issue of the catalogue. E.B.

Bing Crosby Footnote

Too late for inclusion in this issue, well-known Bing Crosby collector, Fred Tetlow, has agreed to lend us Bing's records to which we designated C, D, G, H, and these will be shown in our next issue.

EDISON PHONO- GRAPH MONTHLY

Vol. V Oct. 1907 No. 8
 FACSIMILE
 REPRINTS
 AVAILABLE

Published for Trade use only by
 The National Phonograph Co. Orange, N.J.

The reprinting of the EDISON PHONOGRAPH MONTHLY is going ahead well and has now reached Volume 5.

The booklets were distributed originally as monthly magazines to dealers in Edison products - a kind of "house magazine". As most of the dealers threw them away when they had become out-dated, they are now exceedingly rare in their original form.

Mr. Wendell Moore was fortunate in finding a dealer having a complete set, which is now being reprinted in fac simile - but with the benefit that they are now presented in hardbound volumes. Mr. Moore is having them done in a limited edition as a self-supporting venture, so it depends upon the continued support from collectors. As a limited edition, there will ultimately "rarity - value" in the reprints. One does not foresee a further reprint within the present generation at least. When the project is complete, it will form a handsome set of collectors' books upon your shelf.

They are priced at \$12.95 per volume from Wendell Moore, R.R.1., Box 474H, Sedona, Arizona 86336, U S A.
 or, £7.95 including postage from Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England
 or, from Tony Savery, 42 Cuthbert Road, Reservoir, Victoria 3073, Australia, whose price in that currency we do not know.

All of the above "agents" can supply you with a complete set of volumes 1 to 5 inclusive.

Busy Bee

Dear Ernie,

Greetings from the Colonies!

(I didn't realise that Mr. Fargo was over 200 years old!
 He carries his age well!)

Can you use the following? (Yes)

In response to Bert Gould's letter on page 1422 of TMR No. 54/55, I have a few details about the Busy Bee mastering system that may be of interest. From records in my collection it is possible to trace at least three companies from whose masters Busy Bee discs were pressed.

There's a run from ten-inch records 483 "Meet me in St. Louis, Louis" by Arthur Collins through 1432 "The Bull Frog and the Coon" by Ada Jones that bear the matrix and catalogue numbers of the AMERICAN Record Company in the wax (M5201, 030483 for the former and M5290, 031432 for the latter.)

At No. 2406 "Heine" by Arthur Collins and Byron Harlan and for the first part of the "A" series from A-79 "Herman and Minnie" by Ada Jones and Len Spencer through A-139 "I'm afraid to come home in the dark" by Arthur Collins, numbers from the IMPERIAL Company (Leeds & Catlin) appear (5970D, 44401; 8873D, 45449; 45584 respectively).

Milford Fargo

No. 5414 "Minstrel Record G" by Quartette and the rest of the A series from A-150 "Smile, Smile, Smile" by Ada Jones and Billy Murray through A-305 "Oh You Coon" by Ada Jones and Billy Murray bear the numbers of the ZONOPHONE Company (7378, 720, 8230, 964, 5394A, 8875, 5163A).

Many of the labels do credit the artistes by name although some do not, as observed by Mr. Gould.

Busy Bee issued a 7-inch series also, of which I have two in the Ada Jones Memorial Collection: 132 "Con Clancy's Christening" by Ada Jones and Len Spencer and 164 "I'm the only star that twinkles on Broadway" by Ada Jones. These were both pressed from the American 7-inch series and bear the same catalog numbers and matrices (593 and 754).

There was a double-sided Busy Bee disc, indicated perhaps significantly as the "D" series, of which I know D19 "Wouldn't you like to have me for a sweetheart?" by Ada Jones and Billy Murray backed with "Who do you love?" by Collins and Harlan. These were IMPERIAL masters (9106D, 45564 and 8955D, 45473).

Perhaps we could hear from anyone who has found masters from companies other than American, Imperial or Zono - phone with Busy Bee labels. Perhaps in the early days they

had special sessions made just for them as the Busy Bee cylinders had. I have an early two minute wax cylinder (No. 128) that is announced: "Marching through Georgia" by Harlan and Stanley, BUSY BEE record". In the AJMC, Busy Bee shifts to Columbia cylinder masters at No. 192 "The Hands of fate" by Ada Jones, Len Spencer and Henry Spencer (M-15, 32623) and continues through 389 "Peaches and Cream" by Ada Jones and Len Spencer (M-747, 32999).

So, at some points in Busy Bee history, there were cylinder masters made just for them (probably in someone

else's studio, such as Columbia), cylinder masters by Columbia and disc masters by American, Imperial and Zonophone. Label credit to artistes was rather inconsistently given (or not). There was a 7-inch series as well as the 10-inch, and there was a double-sided series as well as the single.

Thanks to Bert Gould for raising the questions. Can we now all hear from others with more information.

Cheers!
Milford Fargo

Addenda 2 - MIN. CYLINDERS

J. S. Dales

Dear Ernie,
The following cylinders are additional or missing numbers to the various company listings as contributed by Frank Andrews in past issues of 'The Talking Machine Review'. In some cases I have been unable to give a catalogue number as this has not appeared on either cylinder or container.

- B R I T A N N I A
- | | |
|--|----------------|
| 59M In coonland (black wax) | Britannia Band |
| 414M The Mouth Organ Brigade (black wax) | Harry Leonie |
| ? Just like the Ivy (brown wax) | Harry Leonie |

N B: The "Mouth Organ Brigade" was originally catalogued as by Arthur Collins.

- E L E C T R I C
- 1050 Billy Whitlock at a party (black wax) W.W.Whitlock
- N B: The above cylinder is dated 21st. February, 1905.

L A M B E R T (LONDON)

In T M R No.34, page 402, Mr. Alton Vogel kindly supplied six Lambert Concert cylinders (i.e.) 5085, 5022, ? ?, 5063 5039 and 5108. These are not from the Lambert London series, but are the product of the Lambert Company of Chicago, U S A. I think the confusion arose due to the similarity of the catalogue numbers.

BROWN WAX CYLINDERS from SYMONDS' LONDON STORES

S. L. S.

The Horse the missus dries the clothes on Harry Bluff

N B: The above cylinder is announced as "Edison Bell Record" but is unlike any other Edison Bell brown wax cylinder that I've seen, having a flat end. More than likely this item was pirated by Symonds'.

KONOLO

March of the Cameron Men (120 r.p.m.) Male Vocal

43 Big Ben (box only) Could this be the chimes of a well-known London clock?

MARKONA

Poor, proud and particular ? ? ?

Uncle Jefferson Billy Golden

N B: The last-mentioned cylinder has had the spoken announcement removed, plus the first few bars of the music. Hence the record has an abrupt start. The artiste is unmistakably Billy Golden and I feel safe to assume this recording was originally the product of the Columbia Phonograph Co., U S A. Columbia at this period incised its number at the end of the playing grooves. Attempts to

obliterate this have been made on the "Uncle Jeffereson" cylinder by roughly turning it out.

Although Symonds' London Stores did produce its own recordings, it was also guilty of spurious offerings. With reference to Frank Andrews' articles on S L S, it was taken to Court by 'Edison Bell' in Sept. 1902, for alleged illegal duplication of the latter's records. Cylinders had been been purchased, branded as Symonds, but having an "Edison Bell" or the earlier "London Record" spoken announcement. Indeed two surviving cylinders today give evidence of this.

Symonds' soon abandoned the "S L S" cylinder (early 1903) and in its place appeared the "Markona" cylinder. However, even under this brand spurious recording still continued to appear, although traces of origin (i.e. spoken announcements, etc., were obliterated, that is at least on some of the surviving examples found.

Frank Andrews' articles show that Symonds' also dealt in records of Edison, Columbia, Edison Bell and Pathé. I do not know how Symonds' recording activity was operated, but perhaps demand outstripped supply, causing the firm to copy the products of others to supplement its own wares. That is pure conjecture on my part.

Regarding the "Konolo" brand.... At the time that Frank Andrews wrote his "Symonds" article we had both felt that the "Konolo" record was a product of Symonds. Frank had not found a Symonds' advertisement showing the "Konolo" record, but he had seen a contemporary advertisement for February, 1903, showing them for sale, or, more probably re-sale.

I have since purchased a further "Konolo" cylinder plus an empty container. Both the "Konolo" lid labels have "S.L.S." penned in large letters. The one cylinder also plays at the slow speed of 120 r.p.m. I therefore now feel that the "Konolo" brand preceded the "S. L. S." brand or was certainly issued prior to the "Markona" cylinder.

The fourth "Symonds" brand was the "Axton Indestructible" but I have yet to see one of these to be able to pass comment.

I also feel that the numbering system used by Symonds was the same for the three wax issues at least. It would be most exciting to find a Symonds catalogue, to supplement the sparse knowledge of this company's recorded output. If Anyone owning any of the "Symonds-group" cylinders is invited to write to me.

Sincerely,
John Dales.

W A N T E D Jazz and personality recordings on "V" Disc and 16-inch transcription discs or pressings, Armed Forces radio shows, etc. Will buy or exchange from the following (sorry, I mean exchange the following and not sell). Wax cylinder, Rare G & T and Fonotipia operatics; original "Duo-art" music rolls; an American "Steck" 88-note pianola that needs complete rebuild; early Pathé discs; odds and ends of / incomplete "machines"; radio parts, valves, etc. from 1930's & 1920's: a two-foot-tall pile of books & magazines on aircraft and flying from the 1930's, etc. Will despatch anywhere in the world. R. M. Barnes, 42 St. Leonards Avenue, Blandford Forum, Dorset DT11 7NY, England. Telephone (0258) - 52109. If no reply try (0258) - 52567 daytime, or (0305) - 853147 most other times.

The twilight of the O'Neill - James and Aretino Companies of Chicago, 1910 - 1914.

On 28th. June, 1921, a judge of the Superior Court of the State of Illinois issued a routine decree in the case of the People vs the Aretino Company. No official knowledge of the existence of this corporation had been had since 1910, and, after more than a decade, the State government had reached the final step in the process of involuntary dissolution. There was nothing to prevent this firm, which had traded in talking machines, from being taken off the books. Indeed, the one man who might, ideally, have been consulted had been dead five years. So, the Aretino Company was legally ended. Were he able, the dead man could have told of how the Aretino Company had not foundered in 1910. Instead, it had continued in a vague amalgam with another, similar firm. The man was Arthur J. O'Neill, and the other firm was the O'Neill-James Company.

In 1910, the disc talking machine market in the U S A was controlled by the Victor Talking Machine Company and the Columbia Phonograph Company, because of the patents they held. One by one, smaller, independent manufacturers had been absorbed or put out of business. In a stifling climate that was not to lift until a decade away, certain little talking machine companies in Chicago were trying to persevere. As has been brought out in previous articles, the merchandise which they offered was, purposely, unique. They survived by promoting talking machines and records that were unlike those sold by Victor or Columbia. However, the art of survival was not becoming any easier as the Century's first decade ended.

In all likelihood, Arthur J. O'Neill was the embodiment of the O'Neill-James and Aretino Companies, as they were the fulfillment of his aspiration. Through his dogged involvement with free enterprise, the two were sustained. He was an entrepreneur, a self-styled "advertising specialist" who fell in with talking machines, though he continued to sell other items such as china and, even, vacuum cleaners. Born in Wisconsin to Irish immigrant parents, he followed the path of so many first-generation Americans who passionately grasped the opportunities offered by the New Land. Despite a weakness of the lungs, which became chronic bronchial asthma, O'Neill pursued a vigorous business career. He married and fathered a large family. His sons were later to assist him in the last of his enterprises. When his chronic complaint turned into pleurisy, in 1916, he was barely 48 years old. Complicated by the bitter October weather, his condition worsened quickly. Dr. Wood was called in on the 4th. of that month, but for Arthur J O'Neill life was over. His heart failed and before another day could begin, he was dead. Writing of him in the 11th. Oct. edition of "The Phonograph", a music trade periodical, an anonymous eulogist referred to him as "one of the pioneer phonograph dealers in Chicago and one of the Middle West's most individual personalities - original in action and expression". This would seem an apt description of a man who was responsible for some of the most unusual talking machines offered in the United States. Moreover, the obituary gives us a glimpse of the methods by which his little companies, and those other firms of Chicago which conducted themselves similarly, promoted the sale of their merchandise: "Mr. O'Neill always evidenced an interest in the newspaper fraternity, and evolved some of the first premium plans of inducing circulation ever employed by the craft."

It was in the Aretino Company, which grew out of the formerly established O'Neill-James Company, that Arthur J. O'Neill would finally achieve his idea of the grand "metamorphosis", in which A N Y brand laterally-cut disc record is able to be played upon H I S talking machine, and H I S brand disc record is able to be played upon A N Y talking machine. In order to appreciate the significance of this point, one must be reminded of the rather confusing

situation of the brands into which O'Neill would introduce the Aretino. Firstly, there were the $\frac{1}{4}$ -inch spindles used on Victor and Columbia machines, and a variety of brands of records to fit them. Then, there were the "Chicago" brand of talking machines, as have been discussed in detail in previous articles. The "Standard" had a $\frac{1}{2}$ -inch spindle and records to match. "Harmony" had one of about $\frac{3}{4}$ -inch in diameter. United's was $1\frac{1}{2}$ -inches. However, Aretino exceeded all these dimensions by producing a talking machine the spindle of which was 3-inches wide.

It is my contention that, by creating a machine with a spindle of such an extraordinary size, O'Neill had in mind to produce a U N I V E R S A L machine. Though this was not immediately apparent, since the first issued Aretino devices had a fixed spindle upon which only their records would fit, it was implicit in the basic design. This underlying factor is made explicit by the United States patent (874,985) issued to Arthur J. O'Neill on 31st. December, 1907, "In ordinary talking machine constructions, the record.... is provided with a hole which closely embraces and surrounds the stud-like end of the shaft (or spindle).... The record which is particularly contemplated in the present application (the Aretino disc).... is shaped in the form of a ring having an enlarged opening or hole in the center.... A ring-shaped record of this character is primarily designed with special reference to a particular style of talking machine (the Aretino machine).... It is desirable, however, THAT SUCH A RECORD BE USABLE UPON A TALKING MACHINE OF THE STYLE ILLUSTRATED (one with a regular $\frac{1}{4}$ -inch spindle).... for which purpose a SUPPLEMENTAL DISK OR PLATE is employed, which is provided in its center with a hole or perforation adapted to closely embrace the stud-like end of the (spindle) and so shaped as to entirely fill up the opening of the ring-shaped record (in other words, AN ADAPTER RING). In the use of the present invention, the purchaser of records designed primarily for the use on a particular machine . . . can be furnished with ONE OR MORE SUPPLEMENTAL DISKS of a proper shape to PERMIT THE RECORDS THUS PURCHASED TO BE USED ON ANY STYLE OF TALKING MACHINE." Though he is basically addressing himself to the simple conversion of a Victor or Columbia machine to enable it to play his Aretino disc records by use of an adaptor fitted over the spindle, O'Neill is also involving most of the "Chicago" brands in his discussion. Indeed his Aretino record, having a hole larger than any other record, could be played upon Standard, Harmony, or United States machines fitted with "supplemental disks of a proper shape." In fact O'Neill would extend this principle to his Aretino talking machines, as well. Though, as noted, the first machines had permanent 3-inch spindles, the later issues had a removeable large center shaft under which was a small $\frac{1}{4}$ -inch one. In this way, the Aretino machine could not only play the large-holed Aretino records and records having a small hole such as Victor or Columbia, but properly fitted with "supplemental" adapter rings as specified in the terms of the patent could be made to play A N Y of the records of the competing Chicago firms. The transformation was complete.

Returning to the original assertion that, without the knowledge of the State of Illinois, the Aretino Company continued after 1910, we have been given an item of singular evidence. In 1913, some three years following its supposed demise, Aretino issued a list of disc selections known as "Catalogue No. 1". This a dozen pages of double-sided discs all pressed from Columbia matrices. It would seem likely that the contents of this curiously titled pamphlet were the unsold assets of the "former" Aretino Company. In fact, though it appeared to survive, the company had lost its true identity in 1910. Nowhere on the 1913 catalogue is it mentioned. Instead, the list of Aretino records appears to have been released by the still-surviving O'Neill-James

Company. O'Neill, in the face of failing trade, had, obviously, consolidated his interests. Despite the fact that the cover of "Catalogue No. 1" shows a cheap little Columbia type internal horn machine, referred to as the "Hornless Aretino Graphophone", with the assertion that "more than 100,000 of these new models will be distributed this year", it is unlikely that this is more than a shallow boast. It is worthy of note that the term "distribute" is used to describe the manner in which the machines were to be disseminated. This would suggest the involvement of promotional schemes. Interesting, too, is a reference which reflects upon the terms of the O'Neill patent, "The only record manufactured that fits all machines. Remember, Aretino records will fit your machine...."

So, Arthur J. O'Neill continued to promote the remaining stock of Aretino records and machines through the company he had originally founded, though he was advertising a new style vacuum cleaner side-by-side. Yet, even this was not to

continue for long. After 1914 official records of the O'Neill-James Company disappear. However, the demise, once again, was not complete. O'Neill, struggling on alone, formed the Arthur J. O'Neill Company, called by his obituary "successor to the O'Neill-James Company". He probably continued to sell whatever inventory of Aretino, Busy Bee or Yankee Prince talking machines remained. Finally, in the short time before his death, he seized upon the beginnings of a new phenomenon that was to achieve great popularity, especially during the period of World War I: the Pathé disc phonograph. Organising the State Street Pathéphone Company, he was credited as "he who brought the first Pathéphone to this city (Chicago)." Arthur J. O'Neill might have done quite well for himself had he lived to exploit the crest of public interest in his new enterprise. This was not to be, and with the talking machine pioneer on that chilly October eve died the last traces of the twilight of the O'Neill-James and Aretino Companies.

FONOTIPIA

The following information, discovered recently, refers to the Contract that the music publishers G. Ricordi & Co had with the Societa di Fonotipia in Milan.

It will be recalled that a contract had been entered into between Ricordi and Co. and the partners Alfred Michaelis, Dino Foa and Umberto Giordano, the composer, who then were the Societa Italiana di Fonotipia at the date of signing, which was 12th. April, 1905.

When the new British company, Fonotipia Limited took over the business, one year later, on 11th. April, 1906, this Contract was not included in the assets purchased. Seventeen days later Fonotipia Ltd. itself entered into a Contract with G. Ricordi & Co. accepting fully paid-up shares to the value of 85,000 Lire in the British company and accepting the equivalent of £500 for the relinquishing of its Contract with the original Societa Italiana di Fonotipia in Accomandita (Michaelis, Foa & Co.) of Milan. The 1905 Contract had given the Fonotipia business exclusive right to record the musical works of the composers which were published by Ricordi, which included important composers as Verdi and Puccini.

On 19th. July, 1906 Fonotipia Ltd. entered into a similar agreement to the defunct one of April, 1905, which was scheduled to run until 1920, and, for these sole rights Fonotipia Ltd issued Ricordi and Co with more fully paid up shares to the value of £34,000, and the payment of 5% royalty on recordings sold.

At the beginning of part 5 of my "Fragmentia" I had an interpolation titled "Food for thought" where I, in my ignorance, questioned how this agreement had affected other record companies of the time and how it may have restricted the recorded repertoire of the Gramophone Company (Italy), Ltd. in particular.

I can now submit the following details which shed some light on the state of affairs existing after Fonotipia / Ricordi had signed their contract.

According to a report of 28th. August, 1906, sent to "The Talking Machine World", of the U S A, the Tribunal of Milan held the principle that the reproduction of music, being reserved property, intended for use on mechanical instruments in general, is not legal without the consent of the author (composer=F. A.) or his representative (publisher=F. A.) the Tribunal of Cremona having already established this principle in relation to perforated music rolls, and this new decision from Milan placed recordings on cylinders, discs, or plates for talking machines into the same category.

F. Andrews

Advocate Alberici, taking his stand on Italian Law and on the Convention of Berne especially on the third protocol closing that Convention, decided that the reproduction of music for discs, phonographs or other talking machines, constituted a violation of the author's (composer's) rights when it was made without his consent or his representative's consent.

As a result the Tribunal of Milan ordered the Gramophone Company (Italy) Ltd. to make a payment of all damages incurred and to be incurred, to the firm of G. Ricordi & Co., for the improper reproduction of the works of the first and second period, whether for singing with pianoforte, or orchestral accompaniment, or any other form. The Tribunal also definitely forbade the Gramophone Company to reproduce, henceforth, portions of music belonging to the first period.

The Tribunal declared that all reproduction of portions of musical works belonging to the second period, which had been made to date by the Gramophone Co. (Italy) Ltd. constituted an infringement of Ricordi's rights.

Italian Law took account of two periods for the rights of publication. The first period was one of 40 years, in favour of the author or his representative from the date of first publication. The second period was one of a further 40 years, in favour of anyone who cared to publish, but with the publisher paying 5% to the author or his representative as a royalty based on the selling price of the publication.

The Tribunal of Milan therefore ordered the Gramophone Co. (Italy) Ltd. to give an accounting of the number of discs which they intended pressing of each work belonging to the second period (i. e. musical works over 40 years old since first published), with the obligation to pay G. Ricordi & Co 5% of the gross price of each disc.

The Tribunal also ordered "The Inventions" (which was a firm selling G & T Ltd. discs) to pay damages to Ricordi & Co. for the improper sales carried on, to date, for discs which had recorded upon them the musical property of Ricordi and Co., with an Injunction forbidding further sales of such discs, or otherwise risk penalties provided by Italian Law.

The costs of the action brought against the Gramophone Co. (Italy) Ltd. was ordered to be met by the Gramophone Company. The statement was made that the Court of Appeals was expected to uphold the findings of the Tribunal.

Soon after this decision, Frederick M. Prescott, the Managing Director of the International Talking Machine Co. m.b.H of Berlin, the pressers of the majority of Fonotipia

discs, was visiting U S A and while in New York aired his views on the situation of the talking machine industry in Europe, which were reported in the December, 1906, issue of The Talking Machine World.

Concerning his own company's part in the Ricordi affair he said:-

"The matter of copyright is bothering us little, if any. Our Company has already arranged with leading publishing houses in Europe, some of which are exclusive arrangements, and the rest only the right to use the same as any other parties. We are also fully protected in all the Italian classical music owned by the House of Ricordi, Milan, Italy. This House is strongly identified with the Societa Italiana di Fonotipia, Milan, which is a sister company of the Odeon Co. in Berlin, and which Fonotipia company control the Ricordi rights (recording rights=F.A.) for the world."

In the event of the passage of the new Copyright Bill in the United States, we would, to a certain extent, have (recording=F.A.) rights to the European classical music in the United States, which the local (i.e.American) companies have not yet acquired."

By local companies, Prescott could only have been referring to Columbia, Edison and Victor, as the other companies were all in danger of being forced to close their businesses through alleged patent infringements of one or other of the "big three" companies - as did in fact occur.

Prescott continued, after mentioning the long, or life-long contracts which had been concluded with leading operatic singers of Europe by the Odeon and Fonotipia companies, that - "Royalty, on copyrights, were already being paid in France and Italy and the (record) manufacturing companies do not "feel" this as it is small, usually 5% on the list price, which amounts to about 3¢ per record added to the actual price, so the public pays for it."

"Suits are now before the Courts in Belgium, Hungary, Austria, Germany and Spain, and we expect favourable decisions in all these countries within two or three years, if not before."

F. M. Prescott sailed from New York for Europe on 1st. December, 1906. "The Inventions" mentioned was purported to be owned in 1905 by Alfred Michaelis (The General Manager of Fonotipia in Milan in 1906) and was an outlet for Odeon records. This proprietorship must have altered for the shop to be selling G & T discs in 1906!

In March 1917, Mr. H. Wild, the music critic of "The Sound Wave" alleged that the Gramophone Exchange of New Oxford Street, had purchased Fonotipia and Odeon matrices from which it was having new pressings.

In July, 1917, The Gramophone Exchange issued its own Odeon catalogue and some of the artistes contained therein were stated to be H.M. Grenadier Guards Band, The Palace Orchestra Harry Dearth, Ivor Foster, Lloyd Chandos, Wilfrid Hyde, Maurice d'Oisley, John McCormack, Emmy Destinn, Frieda Hempel and Monsieur Affre.

In November, 1917, "Sound Wave", H. Wild was compelled to address himself to readers anent his recent remarks on the music of the Grenadier Guards on Odeon Record, as a dispute over copyright matters had prevented further pressing of Odeon Records on behalf of The Gramophone Exchange and it was useless to list the Odeons! A letter about Odeon Records this same month said that the work which was to occupy Odeon RX 93 and another disc, was not completed, owing to the outbreak of war, and the completing of Beethoven's 6th. Symphony, wanting another 2 discs, was also prevented. The Klingler String Quartet's issues of two sides, should have been five discs and Mozart's Symphony No.39 did not appear at all for the same reason.

Dear Ernie Bayly,

I refer to Frank Andrews' final article on Fonotipia and the mention of Toscanini.

Following that mention there is further information to link the conductor with the record, even though it does not constitute the conclusive proof that a Fonotipia company document would give. (I have the record with no name on the label, the cover which includes the name and a copy of the Australian catalogue entries stating the name Toscanini - all Parlophone of course, with Fonotipia matrix numbers in the wax.)

The first extra information is that, apart from Bertana, all the singers on the record were in the cast of "Un ballo" at La Scala with Toscanini on 14th. November, 1925. The full cast on that occasion I understand from Barblan's book on Toscanini published in Italy, consisted of Pertile, Galeffi, Carene, Anitua, Ferraris, Baracchi, Righetti, Baromeo, Venturini and Dominichetti.

Now the original Fonotipia disc must have been made very near to the date of that and no doubt a few other performances of "Un ballo" during that season when Toscanini presented 52 performances of the opera.

Secondly, I think it may be relevant to point out the "internal" evidence of identical tempi in the performance of "La Rivedra Nell" on R 20007 and on the 1954 Toscanini complete set. I would conclude that the general sound of the very lively playing on the acoustic record can persuade me to accept the full implications of the circumstantial evidence of Toscanini's presence in the Fonotipia series.

With best wishes,

Don Linton



This one got away!

Information required -

Above is an American make of records N O T listed in Brian Rust's "American Record Label" book.

If anyone has any information on this company we should be grateful to receive it for inclusion in our pages.

The Editor, Talking Machine Review.

Record Research

FAVORITE RECORDS Appeal

When the Favorite Record was introduced into Great Britain the Schallplatten Fabrik-Favorite Records already possessed an extensive European repertoire and, as with most recording companies of those days, this company numbered its records with a different number for each side, often the numbers of the records from when available in single-sided record form.

Also, as with a number of other companies, the Favorite Records followed a code system in the manner in which they were numbered. For example, each country except France, had a digit to distinguish country of origin. Thus in five digit numbers, the first showed country of origin.

e.g. 10000 denotes Germany, Bavaria, Germanic States

20000 " Austro-Hungarian Empire countries

30000 " Italian

4

5

60000 " British recordings

70000 " Russian Empire in Europe

80000 " Scandinavia

90000 " Holland & Belgium

French recordings had only four-digit numbers with no national digit

Hebrew language recordings took the numbers of the recording centre (e.g. if recorded in Berlin it would be 1, if in Warsaw it would be 7).

The majority of vocal recordings were allocated with the national digit of the language rather than of the location of recording. For example, Constantino's recordings in Italian taken in Paris were given Italian numbers and not a four-digit French one. The only instances of variations come in the German language where the digit 1 or 2 was adhered to to denote whether the recordings were taken in Germany or Austro-Hungary.

Having established "nationality" for its records, Favorite then allocated the second digit for type of repertoire. I do not have this second digit worked out in its fullest detail, but consider the scheme to be near to the following. - - - (it would be the first digit of a French recording).....

_1 Marches by bands or orchestras.

_2 Melodies played in dance measures by Bands or Orchestras.

_3 All other band or orchestral music not covered by numbers 1 and 2.

_4 Instrumentalists, either solo or in combination (Herr Schoene of Hanover, on cornet, would appear to be an exception as his second digits are 3, which indicates band or orchestral recordings of a general kind).

_5 Male solo voices, excepting comic songs, but including "coon" songs.

_6 Female solo voices, except comic songs.

_7 Male or female comic songs.

_8

_9 Concerted voices, from duos to choirs.

_0 Siffleurs, yodellers, bagpipers, glass harmonicas, etc.

NOTE: Seeing that France Favours were without a "nation" digit, this last category of miscellaneous recordings should logically have been given the number 0001 to commence the French listing. This was not done, instead the series was begun at plain number 1, which implies that all French Favorite Records with numbers 1 to 999 were recordings of a miscellaneous variety falling outside the other sections of the recorded repertoire which had their own coding digits.

To further elucidate with examples from various "nationalities", re-emphasising that the second digit is for marches.

F. ANDREWS

1483

France = 1007 Sidi Brahmin, marche, Garde Republicaine
Germany = 11007 Hoch und Deutschmeister, Kaiser Franz Garde Bd.
Britain = 61006 Blaze away, march, Earl of Lonsdale's Band
Sweden = 81007 Elvira March, Swedish Life Guards
Belgium = 91507 Marches des Guides, 1st. Regt Guides, Brussels

NOTE: Belgian bands were given numbers 91501 onwards and Dutch bands 91001 to 91500.

All of the foregoing recordings were taken from a catalogue of single-sided Favorites.

Favorite records were made in all three sizes, viz- 7-ins, 10-ins, 12-ins diameters, and the coding was used for all three sizes. Each size was numbered with the code as if the other sizes did not exist.

How then were the catalogue numbers and sizes distinguished? It was done by prefixes. 7-inch discs had a plain number with no prefix; 10-inch discs had I- and 12-inch discs II-. So it was possible to buy Favorite discs 11007, I-11007 and II-11007.

Why all this explanation? I am trying to complete a list of Favorite Records issued in Britain. It is difficult to compile such a list, or a list of "blanks" other than those whose national digit was 6. For instance, some British recordings in another tongue would have the "national" digit of the language, even though made for sale in Britain. For instance, "Il Bacio" sung by an English singer in London would have an "Italian" number!

The system described in the foregoing obtained in Britain from 1906 until 1910.

FAVORITE RECORDS with SERIAL (or CATALOGUE) NUMBERS

In 1911, the controllers of the Favorite Record in London, who were responsible for the engagement of artists, advertising, the records monthly supplements, and the Favorite Machines and Records catalogues, began issuing Favorite Records with a serial number (catalogue number) common to both sides of each disc; the former single side record number also appearing on the labels, the disc itself, and in the catalogues and supplements. Also on the disc itself was a matrix number given by the recording engineer. (The labels also sometimes bore a date which may have been the recording date=Editor).

The common catalogue numbers began at serial no. 1, and the first 300 Favorite Records with these numbers were from extant stock of matrices in use, which meant that the first newly-issued Favorite Record to bear a serial number was 301.

Now the controllers of the record in London had obviously underestimated the number of extant records which they wished to retain in the catalogue, for it was found necessary to number some more records with serial numbers, but they were committed from 301 onwards to new issues. To extricate themselves from this difficulty, they appear to have numbered a few records with a serial number beginning 0. I do not know which is the lowest of such numbers used because 015 is the lowest I know. Only the 10-inch diameter records were given serial numbers. There were no longer any seven-inch records.

I should be grateful to be able to borrow a Favorite English catalogue of 1911, or a photostat copy of it.

It is possible to compile a "blanks list" for records to which the serial (or catalogue) number was given.

Knowing that the first 300 numbers were allocated sequentially from the extant catalogue, I have been able to fill, (provisionally), a few "blank entries by deduction from what is evident in the 1912 catalogue. Here again, the 1911 catalogue should give the complete list of records 1 to 300.

I come to my first appeal. Can anyone confirm that the

Johnny Cash

Ring of fire
I'd still be there
What do I care?
I still miss someone
Forty shades of green
Were you there?
The rebel - Johnny Yuma
Bonanza
The big battle
Remember the Alamo
Tennessee flat-top box
Peace in the valley

Pickwick SHM 988

Dolly Parton

D-I-V-O-R-C-E
Love and Learn
Big wind
Mule skinner blues
Daddy
She never met a man
I wish I felt this way
at home
Love isn't free
The only way out
Try being lonely
You're gonna be sorry
We had all the good
things going on

Pickwick-Camden PDA 053

Lynn Anderson

Listen to a country song
It don't do no good to be a
good girl
If I can't be your woman
Fool me
That's what loving has meant
to me
Take me to your world
There's a party going on
Reason to believe
You're everything
Everybody's reaching out
for someone

Pickwick SHM 991

Charley Pride

Yonder comes a sucker
Able bodied man
What money can't buy
Billy Bayou
Detroit City
Me and Bobby McGee
Act Naturally
Banks of the Ohio
That's my way
The last thing on my mind

Pickwick-Camden PDA 058

Elvis Presley Collection Vol.3

What every woman lives for
Please don't stop loving me
Change of habit
Come along
Shout it out
Beginner's luck
Clean up your own back
yard
Rubberneckin'
Edge of reality
Petunia the gardener's
daughter
Hard luck
Have a happy

Pickwick-Camden PDA 054

Pinocchio

When you wish upon a star
Cricket theme
Little wooden head
The Blue Fairy arrives
Give a little whistle
Pinocchio goes to school
Hi-diddle-dee-dee
I've got no strings
The whale chase
Turn on the old music box
When you wish upon a star

Pickwick HM969

The Magic of L A S S I E

DEBBIE BOONE -
When you're loved
There'll be other Friday nights
Brass rings and day dreams
MIKE CURB CONGREGATION-
Nobody's property
Banjo Song
I can't say goodbye
MICKEY ROONEY -
Travelin' Music
PAT BOONE -
A Rose is not a rose

Pickwick SHM 992

Jack Hylton

When day is done
Heit' war ich bei der Frieda
Wir wollen tun, als ob wir
Freunde waren
Ja, die Frau'n sind meine schwache
Seite
Passen Sie mal auf
I kiss your hand, Madame
When the lilacs bloom again
O maiden, my maiden
Four words
Handsome gigolo
You are my heart's delight
Falling in love again
Oh Donna Clara
White Horse Inn-selection
Mausie
Today I feel so happy

World Records SH 308

Valaida

I wish I were twins
I can't dance
It had to be you
The savage in me
Imagination
Sing, you sinners
Whisper sweet
Singin' in the rain
Until the real thing comes
along
High hat, trumpet & rhythm
I want a lot of love
Take care of you for me
Lovable and sweet
I must have that man
You're not the kind

World Records SH 309

Arthur Roseberry

Mississippi Melody
I'm crazy over you
Blue grass
If I had you
Nobody's fault but your own
Spread a little happiness
I'm a one man girl
Looking at you
What is this thing called love?
Do something
Breakaway
Big city blues
Broadway
Sing a little love song
Sitting on the cold wet grass
The little things you do
With a song in my heart
Wind in the willows

World Records SH 310

C. H. Workman's Gilbert & Sullivan

Trial by Jury - When I good friends
The Sorcerer My name is John W. Wells
HMS Pinafore When I was a lad
Pirates . . . A modern Major-General
Pirates Softly sighing to the river
Patience If you're anxious to shine
Iolanthe The law is the true
embodiment
Iolanthe When I went to the bar
Iolanthe When you're lying awake
Princess Ida . Give me your attention
Princess Ida Whene'er I spoke sarcastic
joke
Mikado On a tree by a river
The Yeoman I have a song to sing o
The Yeoman I've jibe and joke
Gondoliers In enterprise of martial kind
Gondoliers I stole the prince

Pearl GEMM 135

Utopia Limited-
First you're born
Utopia Limited-
Some seven men form an
association
Rose of Persia-
There was a small street a
arab
The Yeoman - A private buffoon

Continuing the policy of making available the highlights of famous films, PICKWICK offers two more in the series - "P i n o c c h i o" and "L a s s i e". Both had charming characters as central players; one was a puppet and the other a dog.

Pinocchio had more songs to sing, which have lasted over a generation. . . not that the LP culled from Lassie is less musical. I expect you to soon go around whistling "A rose is not a rose" or the tender "When you're loved". James Stewart is well "captured" from the soundtrack - sounding exactly as one would expect, while Mickey Rooney's "Travelling Music" and the Congregation's "Banjo Song" are catchy 'old time' tunes.

Perhaps Pinocchio has been around too long either as a story, or as this film to need description. It was another Walt Disney masterpiece, to which was added fine music and songs by Washington & Harline (who sadly are not acknowledged on the sleeve). The memory of the experience of seeing such a film is both visual and aural).

In these two records we have excellent souvenirs of the films, which will stand up on their own for years to come.

Jack Hylton was as popular in Europe as in island Britain - some of the tunes on World Records SH 308 being recorded in Berlin and some in London, the vocals being in either language, and we hear Marcel Wittrisch, Sam Browne Austin Egen and Pat O'Malley.

The time-span is 1927-1931. It opens with "When Day is Done", recorded in the Kensington Cinema with Claude Ivy adding the organ touch to make the number swing along.

This record is very melodious, regardless of the origin of the songs, the majority of the titles you are bound to know. You might not know that a large proportion were originally of European composition. For instance, "When Day is Done" was known as "Panama" and also "Madonna", under which latter one seems to find it on German 78's. "I kiss

your hand, madame is given a fine arrangement with Sam Browne singing. I also like Doelle's "When the lilac's bloom again", even though the tempo changes. "Handsome Gigolo" underwent a slight change of name over the years, but a glance at contemporary catalogues (1930) shows that others recorded it in its original form.

"You are my heart's delight" was a favourite vehicle for tenors (including Joseph Schmidt, Richard Tauber, etc.) and here we are graced with Marcel Wittrisch. "Falling in Love Again" is a pleasant waltz, while "Oh Donna Clara" remains a favourite tango. The record ends in jolly style with "Mausie" and "Today I feel so happy". A fitting touch to a grand record.

Perhaps I am an inexperienced observer, or it may be the result of the records we have for review, but the world of "country & western" performers appears to be that of those who have passed the first flush of youth and can sing songs of real experience and advice with authority.

I am not really biased, but I still prefer the male voice in these types of song. Although both Johnny Cash and Charley Pride have been around some while, I prefer the latter slightly, his "southern" voice being attractive, and very relaxed. Mr. Cash has suffered illness, and one detects it in his voice - though if the listener hears less records than I he might not be aware.

The "Banks of the Ohio" is a very old song, included in Mr. Pride's collection, going back into folk idiom. "Piroque Joe" is on one who makes puppets dance to his songs and "Billy Bayou" is another gay song. The plight of the uneducated is expressed in "Able bodied Man". The religious thought comes in "This highway leads to Glory" and "Time out for Jesus".

Johnny Cash reminds us of a stirring event in "Remember the Alamo" and the Civil War in "Johnny Yuma" and "The Big Battle". "Tennessee flat-top box" is a jolly song

about the local lad who became a star playing his "down home" guitar (box). "Peace in the Valley" is Cash's religious tune.

Turning to the ladies we have two leading lights of current "C & W". While somewhat similar in general aim, with a sincerity in their work, I find Dolly Parton very powerful, in fact at times rather emotionally overpowering, and can visualise her dominating an audience with her intensity. In fact, for me, this is both her success and undoing. Fine as it is, it is a bit too much all at one sitting. She clearly sings as one who understands the sentiments of the songs, something of which is revealed in their titles. "Chas" is of the girl secretly in love with her invalided sister's husband. "D-I-V-O-R-C-E" represents the mother who spells out words so that her child shall not know the content of the word. Other songs deal with conditions in a ghetto, a girl leaving her illegitimate child behind in an orphanage, and a more mature "Daddy" leaving mother for a young girl's love. Other songs are less "deep" and "Mule Skinner" is the old ebullient mule-drivers' song.

Lynn Anderson is less intense and starts her record with a gay "Listen to a country song". "It don't be no good to be a good girl" is on an old theme of "What good is a good girl?". "There's a party going on" is on the theme of the husband out enjoying himself while wife has to stay home. Her other songs are on the general theme of love "duos" and "triangles".

For me, there is an attraction in the 'personal involvement' of these 'C & W' singers with their material, which is basically a simple melody with unobtrusive uninvolved accompaniment. If you are inclined towards this type of music, you will like these four Pickwick records.

Arthur Rosebery was a bright young man who happened to be in the right place at the right time so far as posterity is concerned, for he had a contract with Parlophone 1928-1930. Although it played in some of the best nightspots in London, is not well-remembered today. I am one who had forgotten until this LP appeared.

He had some bright ideas, in advance of the average and the band moves along with a nice rhythm. The string bass at times reminds me of, say, Jean Goldkette's classic "Celestine" wherein it really drives the band along. At other times the overall approach of the band is reminiscent of, say, Frankie Trumbauer's at the time of Bix. While it may appear invidious to make such comparison, I do so to give some idea of the sounds of the Arthur Rosebery band.

As well as driving along, there are some very relaxed arrangements such as (Any one can see with half an eye) "I'm crazy over you", which hitherto I have only heard sung by Bing Crosby.

Although many of the personnel are lost from memory it variously included Max Goldberg, trumpet, Doug Bastin, multi-instrumentalist, Jim Risley bass, Reg Pink, tenor, Paul Fenhoulet, trumpet/trombone and Arthur Rosebery himself playing piano, as at the time this record was issued, he still did at Flanagan's in St. Martin's Lane, London - presumably still does.

As Peter Tanner concludes his excellent sleeve-note, "Perhaps the tracks in this album, reissued for the first time on microgroove, will help to revive interest in the highly individual and stylish music of Arthur Rosebery." If you are at all inclined to like dance bands of the better quality, I am certain you will enjoy this LP.

'L. P. Roundup'

In the last issue I wrote encouragingly but perhaps cautiously about the re-issue by World Records of LPs by the late Guido Cantelli. Yet another has been issued: Wagner's 'Siegfried Idyll' and Tchaikovsky's 'Romeo and Juliet' Overture on SH 287 (mono). He again conducts the Philharmonia Orchestra, the recordings having also been made at the end of his famous London season. The recordings had a brief appearance on 78's in the red-label DB series but later were to appear, coupled as now, as ALP 1086. Was it fortuitous that they should have been so coupled? Wagner wrote the Idyll as a token of thanks for the birth of his son: Tchaikovsky based his great overture on the tortuous events of Shakespeare's great drama.

For me the Wagner is the greatest of these recent Cantelli re-issues - indeed it is one of the great performances of this well-known work. Cantelli has a magical way with tempi, with the phrasing - even within the scope of the recording techniques of 1951 - with the dynamics. The horn parts in the Idyll are particularly fine.

The sound quality was at times slightly thin but overall is remarkably good for its day. I recommend this disc and I believe that the performance is sufficiently outstanding for it to succeed, even though many other recordings are available and even more will become available.

In sharp contrast I now turn to SH 280 (mono) - 'An Operatic Recital with Alexander Kipnis'. Born in Shitomir in 1891 he first studied in Warsaw and later in Berlin, whence he went in 1914 to internment. Released in 1915 he made his stage debut in Hamburg and spent much of his professional career in Germany until he settled in America in 1934, in order to escape the attention of the Nazis.

As a record collector I always associate him primarily with Wagner, for he was one of the great Wagnerians of the 1920's and 1930's.

Only two of the twelve tracks on this LP, all of which were recorded between 1927 and 1931 - a time at which that mighty voice was in its prime - are Wagner's: Pogner's Address from Meistersinger and the Good Friday Music from Parsifal. But this is not a source of regret for by drawing on works by seven composers World Records have focussed attention on the great versatility of this man. As Sarastro in 'O Isis and Osiris' from Zauberflöte we experience the mighty basso profundo but we hear another part of the register in 'Sie hat mich nie geliebt' from Verdi's 'Don Carlo' - as we do in the Letter Scene and Waltz (again) from Rosenkavalier.

I like this record immensely and I recommend it with little reservation - most particularly to other basses, for it drives home the point that a bass voice can be a many-sided gift.

May I now discuss Schubert's song cycle "Die schöne Müllerin" by Gerhard Hüsch on SH 295? This was one of the 'Society' issues, of which there were many, that today seem rather quaint, but which in the 1930's made it possible for a large number of the more obscure works to be made available on record. The rules of the Society were fairly simple: that they must be ordered in advance, that single records from the sets could only be obtained by presenting the broken record from your set to the dealer. I hope one day to be able to discuss the society issues in detail in these pages: suffice it to say that this, like Hüsch's "Winterreise" was one of them. (This is transferred from DB 2429/36, which appeared in 1936.)

Listening to it one realises how our concept of Lieder singing has changed, how automatically we expect the

I well remember Valaida Snow playing her trumpet and jazz-singing during the 1930's via the radio, either with a small band accompaniment as on this reissue, or with one of the dance bands of the time.

Her professional career started around 1920, and she was a veritable globe-trotter, and was unfortunate to be in Denmark when Hitler's forces over-ran it and she was interned in a concentration camp, the results of which no doubt led to her early death in 1956.

One might look on this re-issue as being the jazz-playing of a small British group, with American trumpet lead and vocalist. Although Valaida was the 'star' she did not "hog" the whole scene for herself, so one hears men like Billy Mason, piano, Duncan Whyte, trumpet, Harry Hayes and Buddy Featherstonhaugh, Freddy Gardner, saxes, George Scott Wood, piano, and Max Bacon, drums, et alia

Although Valaida does not "guy" the tunes, her relaxed 'smiling' voice on the quicker numbers reminds one of Fats Waller with his little bands. On slower, more romantic items she reveals herself to be a competent straight singer.

The overall effect is that of a well-drilled small jazzband with a lady vocalist.

The transfers to LP are as of a high standard that one has come to expect from World Records, but some of the tracks have a more pronounced surface noise, though not intrusive. One assumes these are the scarcer items.

If you like "rhythmic" singing with small jazzband backing, you will like this record. Younger readers may not know the name Valaida, but may well be in some great measure due to the horrors of war - so I am glad that this LP will bring her back to notice again.

John Want

slightly more emotional style of Fischer-Dieskau. How interesting indeed it is to listen to Lieder singing of another generation. (Lotte Lehmann's Lieder are similarly interesting.)

Hüsch sings these songs simply, directly and with gigantic musicianship: and yet we hear every word. This is perhaps the most remarkable achievement: the articulation. An attractive record.

Perhaps because of the dominant role of Schubert's Lieder today, we may be excused for overlooking some of the other musical forms in which he wrote - for example, chamber music. On SHB 53, 3 records mono, (only available as the set) World Records present three of his quartets, two trios and the C Major Fantasia:

Quartet in G Major (D 887)	(DB 3744/8)
Quartet in B flat Major (D 112)	(DB 3737/9)
Quartet in D Minor (D 810)	(DB 3037/40)

(This is of course the famous 'Death & the Maiden Quartet')

All three quartets are played by the Busch Quartet.
Fantasia in C Major (D. 934) (DB 1521/3)
Adolf Busch and Rudolf Serkin
Piano Trio in E Flat Major (D 929) (DB 2676/80)
Adolf Busch, Hermann Busch and Rudolf Serkin

The Busch Quartet was a significant name in the thirties and when one listens to these records one can understand why. What immense musicianship lay behind these performances. They sound slightly dated to our more modern ears perhaps because scooping is, predictably, to be heard - although it does not intrude, nor does it detract from exquisite playing. The famous D minor (Death and the Maiden) quartet is intensely moving and at the same time an example of magnificent musicianship. But apart from the quartets there are two other works of great interest in this set and I liked particularly the Piano Fantasia. A set of quite modest variations on Schubert's "sei mir gegrüsst", they demonstrate not only the glorious violin-playing of Adolf Busch but also the virtuosity of Rudolf Serkin - himself one of the greatest pianists of his time.

The transfer is expectedly excellent. I believe that with chamber music the more restricted frequency range of these pre-war recordings, that even the magic hands of Mr. A. C. Griffith cannot disguise fully, matters but little. The comparison with a modern recording is far less startling than in the case of an orchestral work. Of course with orchestral music two other ingredients of modern recording are lacking - stereophony and wide dynamic range. The lack of stereophony with chamber music does not worry me and of course the dynamic range of the music is relatively small anyway. I recommend this set to any lover of Schubert's chamber music. Buy it: play it: and you will rapidly forget that the records are all over 40 years old!

Yet another record of chamber music from World Records is SH 285 (mono). The first side is of Sibelius' Quartet in D Minor (Voces intimae) played by the Budapest String Quartet and originally issued on DB 2317/20. This is a relatively unknown work and although I found much in the playing of the Budapest String Quartet to admire, I found it difficult to come to close terms with the music. So far as I can make out this is now the only recording of 'voces intimae' in catalogue and as such it is of considerable musical significance, for it was the only quartet that Sibelius wrote in his middle years. The transfer is extremely good and the remarks I made above about transfers of chamber music are of particular relevance here. The other side is of small-scale Salonmusik, much of it

Of the singers who actually performed under both Gilbert and Sullivan, Charles Workman has one of the largest recording repertoires, and assuming that these Odeon records enshrine interpretations approved by the composers, they are terribly important.

Workman has fine clear diction, even in the patter songs. Odeon records, one assumes recorded by W.D or A.H.B., were well-done, which is an advantage for quick patter, but as the re-issue comes, there is more hiss than I expected for Odeon, but I find I can eliminate most of it with my "gear", to hear Mr. Workman clearly. I wish a little more attention had been devoted at the disc to tape stage. The recordings are from 1910.

The version of "On a tree by a river" used here is bound to be a surprise for those who have not previously heard Workman's move into falsetto-with-variations. If you already have the Pearl "Art of the Savoyard" set you will find that "I can't think why" (Princess Ida) is a different take from that used here.

It is pleasant to hear a selection from the 'Rose of Persia' and two from Utopia Limited in addition to more familiar songs.

In view of the scarcity of any Odeon record now, to have some re-issued is an event; to have Charles Workman is a red-letter day indeed. The exemplary sleeve notes are written by John Wolfson. Although this is basically a "must" for G & S fans, perhaps you ought to hear it first to see how its acoustic quality will suit your equipment.

In 1906, Odeon had recorded an almost complete "Mikado" which Pearl Records would have re-issued had their been greater support. I wonder if the lack of promised support was merely due to a combination of laziness on the part of collectors and poor dissemination of the news about it anyway. Readers of this magazine now know about the proposal. I would suggest that even at this late hour, if you have not written in promising support, that you do so now in case it is possible to revive the scheme. Write to Pavilion Records Ltd, 48. High Street, Pembury, Kent TN2 4NU, England.

Elvis Presley became a legend. His detractors will tell you about him using words like "a row" but compared with many who have come since, he now sounds quite modest.

Many of the songs are slow, and sung very close to the microphone with quiet accompaniment, such as "Beginner's Luck", "What every woman lives for". More like the sound one associates with the name Presley are "Tiger Man", "Rubber Neckin'", "Night Life".

One cannot tell whether the differing tones are original, or built-in since. However, the double-record set is another fine tribute to Elvis Presley, which I am certain will please his devotees. Being an economical package, perhaps it will win support from those who hitherto have only been 'half-hearted' or curious.

The increase of V. A. T. by the present government has obviously increased record prices, but as most of those we review come in the cheaper categories, your extra outlay will not be great.

(continued from previous column)

written when World War I separated Sibelius from his royalties from Germany and he had to turn his hand to the Finnish market. Much of it is undistinguished: it certainly shows that Sibelius was less able to write music for popular consumption than (say) Elgar. But there is the charming Romance in F Major and Danse Champetre played by Emil Telmányi with Gerald Moore and originally issued on DB 2893 (Telmányi became son-in-law of Nielsen: he was a Hungarian).

There is also the well-known recording by Eileen Joyce of the Romance in D flat Major - originally on Parlophone E11424. And there are two works that appeared on records numbered X 6341 / 2 in the H M V Scandinavian series.

HIGH LIFE

Following Peter Dyson's article in our issue of June - August, 1978 (52/53) dealing with items in his collection, Russell Barnes has reminded us that there is an excellent article on "High Life" music in general and E. T. Mensah in particular in "Jazz Monthly" magazine for July, 1966 (Vol. 12 No. 5) Pictures with the article show Mr. Mensah to be a trumpeter. There is also a picture of an occasion when Louis Armstrong "sat in with" the E.T. Mensah Tempo's Band. Written by Bruce King, it is an excellent reference article.

EDISON DISC MASTERS

Summary of Madame Ackté's contract (from summary sheet obtained from W. A. Hayes - one of Edison's early recorders) in the mid 1950's. I do not know if the sheet was prepared by Mr. Hayes or another individual.

Akté, Aino (soprano) - 15 May, 1910 - 3 years - no option - 2 masters - 10 selections - 5000 marks - London - Paris - Berlin. Finished first year - 10 selections.

Recorded in London, January ? 1911

517 S1, S2 12inch Pagliacci - Ballatella. A plated master mold is owned by the Thomas A. Edison Foundation at Dearborn, Michigan (S1)

518 S1, S2 12inch Bohème - Valse de Musetta S2 "Hold"
520 Madame Chrysanthème - Valse de cigale

521 Manon - Gavotte

527 Frühlingstimmen (Strauss)

547 - Aria de la cantata de Pentacosta

548 S1, S2 12inch Si j'avais vos ailes

549 S1 12inch Ständchen (Strauss) A plated master mold of S1 is owned by the Thomas A. Edison Foundation at Dearborn, Michigan.

550 S1, S2 12inch Herzog Magnus (Sibelius)

558 S1, S2 12inch Salome - Finale - Aria. A master wax of S2 is owned by the Thomas A. Edison Foundation at Dearborn, Michigan.

Recorded in London, October ? and / or November, 1911

866 S1, S2 10inch Stornello poesia popolare Toscana S1 "Hold"

867 Manon Lescaut (Puccini) Sola perduto abbandonata. Hold-Edison

871 Heimliche Aufforderung (Strauss)

872 S1, S2 10inch En dröm (A dream) S1 - hold

879 S1, S2 12inch Thaïs - Dis-moi que je suis bell - Air du miroir.

A master wax of take S1 is owned by the Thomas A. Edison Foundation at Dearborn, Michigan

880 S1, S2 12inch Lohengrin - Elsa's traum. A master wax of take S1 is owned by the Thomas A. Edison Foundation at Dearborn, Michigan.

884 S1, S2 10inch Lenz

(Note: There is an undated memorandum in the files of the Edison National Historic Site which obviously refers to the previous recordings.)

Akté : Contract expires 15th. May, 1913.

13 songs due her (3 from last year)(10 from this year)

Paid \$125 per selection. We are trying to renew contract on same terms as Labia's contract.

Recorded in London May? and / or June? 1912

1125 S1, S2 10inch Tannhäuser - Dich teure halle (rejected)

1130 S1, S2 10inch Madame Butterfly - Un bel di vedremo (rejected)

1149 S1, S2 12inch Faust - Air des bijoux

The recording was never processed and master waxes of both takes S1 and S2 are owned by the Thomas A. Edison Foundation at Dearborn, Michigan.

Recorded in London, February and March, 1913. (Note: The original shipping lists signed by A. F. Wagner, still survive. The remaining recordings were all made on 10 - inch blanks.)

AINO

ACKTÉ

1342 S1, S2

Manon Lescaut - Sola, perduto, abbandonata

Passed, later changed to rejected.

1343 S1, S2

Tannhäuser - Elizabeth's gebet

rejected by Edison

1344 S1, S2

Bohème - Musetta's waltz song

rejected

1345 S1, S2

Ave Maria (Gounod)

rejected

1346 S1, S2

Siberia - Parla e voix du Seigneur

rejected

1347 S1, S2

Elégie (Massenet)

rejected

1381 S1, S2

Gretchen am spinrade

Hold, later changed to rejected

1382 S1, S2

Otello - Willow song

Passed by Edison and listed on 83014 from

20th. Sept. 1913 to 4th. August, 1915. (Note : The discs were usually

issued four or five months after listing.) Reissued on lateral-cut

78 rpm I R C C 71.

1383 S1, S2

Faust - Es war ein König von Thule - Hold, changed to rejected.

Recorded in London, October and November 1913 by W. A. Hayes (The original shipping

lists still exist).

2767 A, B

Madama Butterfly - Che tua madre

rejected by Edison

2768 A, B

Ständchen

rejected

2769 A, B

Walkurie - Der männer sippe

rejected by Edison

2770 A, B

Manon - Voyons, Manon

accepted

2771 A, B

Hamlet - Les serpentes

rejected

(Note : I have had access to all existing Edison listings from the beginning of

recording until the end in 1929. There are no other Ackté recordings listed on Disc.

I cannot account for the lack of one number which would have increased the basic

number recorded under her contract to 30 instead of 29. The additional five recorded

late in 1913 must have been under a supplementary contract.)

The sole issue 83014 appeared in two forms. The first issue was as a single faced

record. Later special explanatory talks were recorded and the record was matched with

Explanatory talk (Matrix 2493).

From Edison Disc Book No.2.

Page 38 871 - S2

"Rough" "Make up the other master in gold when technique O K. Woman good singer,

has only little tremolo. Accompt. too loud - We can use this woman in future with soft

accompt & good tunes - Hold for future decision."

ZONOPHONE

In our centre pages we show some Zonophone machines from 1905 when that company

had become a subsidiary of the Gramophone & Typewriter Limited. It will be seen

that some of the models were still in the designs originated in the days of

Fraderick Prescott's and Frank Seaman's leadership of the company. Many of the

winding handles are clearly still in the curved design of the "previous" company.

Models 16, in reddish mahogany was from the Autmn of 1904 in the G & T period.

The Grand Opera Luxus No. 110 had been available in Prescott's time. Although

several others bore close resemblance to Prescott's, they had received modification

by 1905 - and as the supplement is dated September, one assumes the models to be

ready for the "new season" of that year. Berlin was the centre of operations for

European-mainland Zonophone operations. We show one sales-leaflet for use in France.

BY RAYMOND WILE 1486



B A G S

It is always interesting to find the original bag in which a record was sold. It is sometimes even more interesting to see the subject matter of bags or cardboard covers presented by some shops to customers. Many of these latter bear pictures of gramophones, radios, or other "dated" items relevant to their age.

One wonders who, or what inspired Mrs. S. Ashley to portray on her covers this "down-and-out" street musician whose music-making was accompanied by dancing dolls on a stick, agitated through the hole in the sole of his shoe. Perhaps he is one of those ex-servicemen of World War I for whom Sir Harry Lauder appealed on his record.

As one soon builds up a collection of original bags and covers, I needed somewhere to store them safely and prevent further deterioration. Being unable to find any commercial types large enough, I went to the trouble of finding a firm making loose-leaf binders to order. There was a "minimum charge" which produced more binders than I shall need even if I live to be 200!

I did mention these binders before delivery and some collectors helped out by joining the project. But, I still have a limited number left. They have a "page-size" of 13-inches square so will take both 12 & 10-inch bags. I will supply them with 20 plastic bags each for both sizes.

These binders cost £4 each, plus £1.06 for post. Being of large dimension with "unsupported" covers, I have to use very substantial packing to get them to you without mishap. I contemplate selling them in British Isles only. The weight when packed is 3 Kilograms, so would cost more in postage than the cost of the album to send overseas. However, as I am treating this as a collectors-coöperative-project, the £4 represents a very economic price even if it were a mass-produced product.

Ernie Bayly, 19 Glendale Road, Bournemouth BH6
 Bournemouth BH6 4JA.

I think that collectors like undertaking a little detective work, and wonder whether anyone might be able to throw any light on a record I have, of which I enclose a photocopy of the label. It is a 12-inch test. Catalogue number 02251, matrix 4219½f. Date 1909 / 10. I have had it about twenty years and have never found any lead on the singer who sounds like an elderly professional. It reminds me of Santley, etc. in a general way. I have continually looked for reference to it in articles, dictionaries, etc., but have found no clue. The song is well known - McCormack recorded it. I would assume it to be an issued record, but feel it unusual to allocate a catalogue number to a private record. I cannot see it listed in "Bennett".

With best wishes,
 Yours,

Raymond Glaspole

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The Daily Telegraph, Friday, December 8, 1978

FBI RAIDS HIT RECORD PIRATES

By HENRY MILLER
 in New York

MORE than 300 Federal Bureau of Investigation (FBI) agents have raided premises in five American states and seized more than £50 million worth of equipment used to pirate recordings of hit records.

Officials claimed that the raids "wiped out 50 per cent" of illicit recording activities in the country.

Using rented tractor trailers, the FBI agents seized mastering machines, duplicators, winders, cameras and other equipment.

Stocks of pirated hit albums such as "Grease" and "Saturday Night Fever" and eight-track tapes were also recovered. It is estimated that the record "pirates" have been costing the legitimate recording industry £175 million a year.

To get evidence of the illicit operations, the FBI set up its own record shop at Westbury, Long Island. Undercover agents who ran the shop recorded conversations

The Parlophone - Odeon 'OT' Series

OT 101	Augustia	Orquesta Tipica Francisco Canaro
OT 102	Milonga con variacion Canaro en Paris(Caldarella;Scarpino)(WL799)	"
OT 103	Rio de Oro (F.C.Danieri)(L1107) Arrabelero(O.N.Freseda)(4301A;L712) Rezongos(J.M.Rizzuti)(4301B;L713) (the above two titles also on Parlophone R3491)	"
OT 104	Barrio Reo(F.Fugazot)(4285A;L519) Araco Corazon(E.Delfino)(4268A;L489)	"
OT 105	Caído del cielo(Pedro;Polito)(4352A;L1269) Queja Indiana(E.Velich;J.Rodriguez)(4352B;L1303)	"
OT 106	Noche de Reyes	"
OT 107	Un Tropizon	"
OT 108	Tiempos Viejos(F.Canaro)(4311A;L1108) Federacion(F.Canaro;R.Richardi)(4266A;L469)	"
OT 109	Sangre azul(F.di Giocco)(L1153) Marcelo (E.Donato;C.Warren)(L538)	"
OT 110	Saturnia (J.de D.Filiberto)(L1284) Copetin,vos sos mi hermano(A.R.Domenech)(L1271) Se Acabaron los Otarios(F.Canaro)(4267A;L468)	"
OT 111	En Silencio(R.Courau)(4354;L1286) Puentecito de Plata(F.Canaro)(L844) Retirao(G.Posadas)(L971)	"
OT 112	Nelly, waltz(Hector Bates)(Bao 1113) Bells of Hawaii, waltz(P.Heagney)(4843;Bao 1263)	"
OT 113	Don Juan(E.Ponzio)(AT 4431-2) La Morocha(E.Saborido)(AT 4403)	"
OT 114	Yira, Yira (E.S.Discepolo)(L 6007-2) Chanta cuatro(A.Cadicame)(2620;Bao 1371)	"
OT 115	Llevatelo todo(Scammarella)(2621;Bao 1370) La Brisa(J.Caruso;F & J Canaro)(4255;Bao 4552B)	"
OT 116	Prisioniero(Aleta) (AT 4570-1) Adios Muchachos(A.Sanders)(BA4400B;1967)	"
OT 117	La Cumparsita(E.Discepolo)(L.BA 4262B) Esta noche me emborracho(G.M.Rodriguez)(LBA 4420A)	"
OT 118	Pensala bien(A.Calvera;E.Lopez)(4740;Bao 1268) Rancho Embrujao(R.Courau)(4795;Bao 1267)	"
OT 119	En la Tranquera(F.Lomuto)(L5387) Como los Nardos en flor(M.T.Lespas)(L5424)	F.Lomuto and his Tipica Orch.
OT 120	Comadre(J. de Filiberto)(4337-2;BA4560A) Te amo y serás mía(Marengo;Zatzkin)(5441;Bao 1348)	Orquesta Tipica Francisco Canaro
OT 121	I don't know why I love you(F.Canaro;I.Pelay)(C7693) My little black-haired baby, rumba(C.de Pardo;J.Garcia)(C7684)	"
OT 122	Puerto Nuevo(G.Pesce;T.Lespes)(C7611) Milonga(S.Giordano;J.Rizzuti)(C7610)	"
OT 123	Que haces, que haces(J.di Climante;J.F.Blanco)(C7592) No quiero verlo mas(R.Sciammarella;A.Barbé)(C7624)	"
OT 124	Si soy así (F.Lomuto;A.Botta)(C7494) Sufro(I.Suffer)(C7514)	"

E.Bayly

OT 125	Amigaso(J.D.D.Filiberto)(L993;4327A) Clavelito(J.Canaro)(L793;4267B)	Orquesta Tipica Francisco Canaro
OT 126	The tango of the "Mula"(I.Pelay;F.Canaro)(C7692) A garden of illusion, waltz(I.Pelay;F.Canaro)(C7695)	"
OT 127	Churrasca(F.Lomuto;P.Laguna)(C7734) Mi Buenos Aires querido(C.Gardel;A.le Pera)(C7822) (from the film 'Questa Abajo')	"
OT 128	Madrecita de Pompeya(J.Martinez;F.Laino)(C7864) Mi musca campera(Demare;Graciano;Elias)(C7879) (from the film 'Boliche')	"
OT 129	Cuesta Abajo(C.Gardel;A.le Pera)(C7821) (from the film 'Questa Abajo')	"
OT 130	Aparcero (A.Aieta;A.Radicci)(C7738) Buscando Millonaria, rumba (Riestra)(C7964)	Orquesta Tipica Roberto Firpo
OT 131	El adios del Boyero(J. Vila;J.Fernandez)(C8006) Soy Cantor(Pracanico;Amores)(C7935)	"
OT 132	Charamusca(F.Canaro)(C7930) Silbidos de un Vago(H.G.Cruz;A.Marmol) (C7948) Ponch de dolor(R.Rossi;F.Gorrindo)(C7937)	Orquesta Tipica Francisco Canaro
OT 133	Alma del bandoneon(D.Amadori)(C8029) No hay hacerse mala sangre(F.Canaro;I.Felay) (C8028)	"
OT 134	La Tortuguita, rumba(R.Firpo;Fernandez)(C8034)	Orquesta Tipica Roberto Firpo
OT 135	La Bordadora(R.Firpo;Clausio)(C8032) El Pescante(Piani;Manzi)(C7735)	"
OT 136	La cancion de la ribera(Bonano;Bigeschi)(C7788) Tangon(nueva danza)(Canaro;Pelay)(C8289)	"
OT 137	La copla portena(Canaro;Pelay)(C8292) Casas viejas(Canaro; Pelay)(C8286)	"
OT 138	Aungue no lo crean(Canaro)(C8285) Re-fa-si(E.Delfino)(C8380)	Juan de Dios Filiberto & his Orquesta Portaña
OT 139	Responso malevo(J.Polito)(C8225) Clavel del aire(Filiberto)(C8228)	"
OT 140	Estampa(R. del Barrio)(C8382) Bella Española, paso doble(Biafore)(C8356)	Orquesta Tipica Roberto Firpo
OT 141	La Carcajada(Firpo)(C8354) Por mi Morena, paso doble(Herrera)(C8244)	"
OT 142	Curro en el oro, paso doble(Herrera)(C8258) La Cucaracha, rumba(Juan Y. d'Lorah)(L7856)	"
OT 143	A Media Luz(Donato;Lenzi)(L7859) Horizontes(Charlo;Manzi)(C8398)	"
OT 144	Canaro(Martinez)(C8209) Juntando Amores(Godard)(C8447)	Orquesta Tipica Francisco Canaro
OT 145	El Internado(Canaro)(C8419) Yo tambien sone(Canaro;Amadori)(C8475)	"
OT 146	Donde?(Iruste;Fugazot;Demare;Graciani)(C8449) Las doce menos cinco(Bardi;Bates)(C8530) Canillita(Canaro)(C8512)	"

OT 147	El Panuelito(Filiberto;Peñaloza)(L7923)	Juan de Dios Filiberto & his Orquesta Portaña	OT 171	Nada Mas(Mora; Contrusi)(C9534)	Orquesta Tipica Francisco Canaro
	Botines viejos(Filiberto)(L7293-1)		OT 172	Frio(d'Arienzo;Rubinstein)(C9596)	"
OT 148	El Cabure(A. de Bassi)(C8538)	Orquesta Tipica Francisco Canaro	OT 173	Ciertos Amores(Rafael Canaro)(C9650)	"
OT 149	Envidia(Canaro;Castillo;Botta;Amadori)(C8720)		OT 174	Desprecio(Tanturi;Jimenez)(C9649)	"
OT 150	Como te quiero(Canaro;Castillo;Botta;Amadori)(C8732)		OT 175	Callecita de mi Novia(Lomuto;Botta)(C9717)	"
OT 151	Que le importa al mundo(Canaro;Castillo;Botta;Amadori)(C8733)		OT 176	Olvidame(Bucino)(C9718)	"
OT 152	El Porteño(Canaro;Castillo;Botta;Amadori)(C8573)	Orquesta Tipica Roberto Firpo	OT 177	Sangre de Suburbio(Palacios;Diez)(C9719)	"
OT 153	Como las flores(M.Canaro;L.G.Amadori)(C8645)		OT 178	Quebranto(Lio;Dappiaggi)(C9720)	"
OT 154	Loco Lindo(E.Fania;C.di Sarli)(C8645)	Orquesta Tipica Roberto Firpo	OT 179	Suplicio(Vivan;Bohiges)(C9747)	"
OT 155	Arrepentido(Scammarello)(C8750)		OT 180	Yo sere como tu quieras(Lomuto)(C9726)	"
OT 156	Siempre unidos(Soifer;Romero)(C8783)	Orquesta Tipica Francisco Canaro	OT 181	Mano a mano(Razzano;Flores)(C9756)	"
OT 157	El que a hierro mata(Canaro;Pelay)(C8341)		OT 182	Por vos yo me rompo todo(Canro)(C9814)	"
OT 158	Todo es question de Suerte(Delfino;Tabaillo)(C8813)		OT 183	Mala Suerte(Lomuto;Gorrindo)(C9815)	"
OT 159	Que nadie se entere(A.Gomez)(C8910)		OT 184	Donde andara(Canaro;Pesce)(C9816)	"
OT 160	Desconfiale(Canaro;Pelay)(C8967)		OT 185	Tormenta(Discepolo)(C9838)	"
OT 161	Novia(Rofrano;Gorrindo)(C8985-1)		OT 186	Vanidad(Rodriguez)(C9840)	"
OT 162	Desencanto(Discepolo)(C8908)		OT 187	Lo Pasao(M.Bucino)(C9851)	"
OT 163	Milagro(Robistein)(C8900)		OT 188	Que Importa(R.Tanturi)(C9841)	"
OT 164	El Buey Solo(Bardi)(C8335)	Orquesta Tipica Roberto Firpo	OT 189	Quiero verte una vez mas(M.Canaro)(C9890)	"
OT 165	Resentimiento(Canaro)(C8942)		OT 190	Mas All(J.M.Mora)(C9918)	"
OT 166	Se lo llevaron(Castellanos)(C9106)		OT 191	Aterdecere(J.G.Teisseire;J.Fernandez)(C9921)	"
OT 167	La Puñalada (Bardi-Cadicamo)(C9114)		OT 192	Te quiero todavia(J.Ranieri;M.Gomila)(C9919)	"
OT 168	El lloron(Radrizziani)(C8863)	Orquesta Tipica Roberto Firpo	OT 193	Y no puede ser(Troilo;J.M.Contursi)(C9943)	"
OT 169	La Trilla(Arojas)(C8865)		OT 194	Al subir al bajar(A. S. Villanueva;E. Cadicamo)(C9943)	"
OT 170	Milonguita(Delfino-Lining)(C8828)	Orquesta Tipica Francisco Canaro	OT 195	Mosterio(A. Gambino;A.S.de Baraja)(C10073)	"
OT 171	Cariño Gaucho(Canaro;Demare;Paiva)(C8822)		OT 196	Que es lo que tiene la Bahiana?(F.Canaro;D.Caymmi)(C10071)	"
OT 172	Pura Milonga(C9138)(J.Pecora)		OT 197	Abandonada(F.Canaro; M.Romero)(C10070)	"
OT 173	Mal de Ausencia(Canaro;Pelay)(C8943)	Don Pancho Y Su Quinteto Tipico Argentino	OT 198	Amor salud y dinero, waltz(R.Sciammarella)(C10074)	"
OT 174	Viejos tiempos(Gardel;Le Paera)(C9169)		OT 199	Ojos negros que fascinan(Manuel Salina;Florlan Rey)(CBA 8090)	"
OT 175	Condena(Discepolo;Pracanico)(C9204)		OT 200	Noches de Buenos Aires(Alberto Soifer;Manuel Romero)(CBA 8093)	"
OT 176	El Choclo(Angel Villoldo)(C9216)		OT 201	Milonga Clasica(Riccardi)(C10416-2)	"
OT 177	Los tempos cambian(P.Biafore)(C9214)		OT 202	Llanto (Maffia;Manzi)(C10484-2)	"
OT 178	Rinco Florido(Sanicoba;Lomuto)(C9206)	Orquesta Tipica Francisco Canaro	OT 203	Pajaro Ciego(Bonavena;Bayardo)(C10493)	"
OT 179	Recuerdos de Paris(Canaro;Santiago)(C9218)		OT 204	Bandoneon de mia amores(Scorticati)(C10486-2)	"
OT 180	El Apronte(Firpo)(C8935)	Orquesta Tipica Roberto Firpo	OT 205	Alma de Bohemio(Firpo)(C8860)	Orquesta Argentina
OT 181	Homero(Firpo)(C8801)		OT 206	Ricurota di mi Alma(J.Rosenberg;Alex)(C8859)	"
OT 182	Paciencia(d'Arenzio;Gorrindo)(C9316)	Orquesta Tipica Francisco Canaro	OT 207	A quien le puede importar(M.Mores;E.Cadacamo) (? pseudonym for Roberto Firpo)	"
OT 183	El Adios(Huergo;Clemente)(C9317)		OT 208	Sinfonia de Arrabal(M.P.Huego)(C10181) (C10307)	"
OT 184	Cuando el corazon(Canaro;Santiago)(C9318)		OT 209	Un Amor(Maurano;Malerba;Rubistein)(C10770-2)	"
OT 185	La melodia de nuestro adios(Di Cicco)(C9319)		OT 210	En un beso. . .La vida!(Baria;di Sarli;H.Mario)(C10716-2)	"
OT 186	Indiferencia(Biaggy;Thorry)(C9373)		OT 211	Melodia Oriental (C10477-2)(R.Zerrillo;J.C.Howard;E.Cadicamo)	"
OT 187	Pampa(Pracanico)(C9348)		OT 212	Martirio(E.S.Discepolo)(C10456-2)	"
OT 188	Lorenzo(Bardi)(C9346)				
OT 189	Retintin(Arojas)(C9347)				
OT 190	Pura Parada(J. F. Noli)(C9460)				
OT 191	Adios Muchachos(Sanders;Vedani)(C9461)				
OT 192	Vieja Amiga(Laurenz;Contursi)(C9647)				
OT 193	La Maleva(Buglione)(C9511)				

I am grateful to Derek Lewis and James Palm for special assistance in the compilation of this listing.

The Parlophone-Odeon OT series of Argentine recordings was introduced during the 1932/33 season, all being electric recordings. Previously there had been recordings in the two Parlophone R series and E series by Argentinians Canaro, Firpo & G.Osvaldo,(including acoustic),but all were deleted with the introduction of the OT series. A few were transferred to it. The majority was released by 1938;the full set achieved in 1940.After 1941 spasmodic deletions occurred until the final six were deleted on 31st. January,1955.

that the following Favorite Records are what I provisionally assume them to be?

- 6 Indiana, American march/La Craquette. Orchestre A. Bosc de Bal Tabarin, Paris
 14 Tres jolie, valse/Eternelle Folie, valse. String Band, Paris Grand Opera
 23 Poet & Peasant Ov. 2 parts. La Garde Republicaine Band
 49 Casino Song/ Barn Dance Favorite Band (German)
 146 Soldier & Sailor too/The Road to Mandalay. Harold Thurley
 188 Nirvana/I hear you calling me Bernard Turner
 199 The sea / The sailor's dance Harold Thornton

Now I come to the outstanding "Blank Entries" in the first 300 serials and I can vouchsafe what the repertoire should be on such missing entries, viz -

- 2 and 6 French march recordings
 10, 11, 14, 16, 18, 19, 21? French dance measures, bands, orchs.
 21? 23, other French bands/orchs 30? French instrumental
 30? and 35 - 39? German march recordings
 35 to 39? and 41 to 45? German dance measures, band/orch
 41 to 45? and 49 Other German band / orch.
 52, 53 and 55 German instrumentals
 149, 150, 159, 161, 163, 167, 174, 176, 178, 182, 188, 199, 146 British male vocals

293 to 296? Russian instrumental series
 293 to 296? and 01 to 014? Swedish instrumentals
 Being undecided about some of the above I have entered them twice to indicate the possibilities.

022 is a blank and could be anything.

Two I have provisionally assumed and should like confirmed -
 028 The happiest man alive / Drink both Charles Bignell
 033 Coronation day / Cock-a-doodle-do

THE REMAINING "BLANK ENTRIES"

After number 300, all were new issues and I am left with these blank entries -

- 327, 362, 405, 525, 585, 678, 679, 680, 681, 682, 683, 694, 696, 697, 698, 699, 700, 701, 703, 704, 705, 706, 707, 708, 833, 834, and 965 onwards.

In late 1913, the Schallplatten Fabrik-Favorite Records became part of the Carl Lindström, A.G. group of companies, and as a consequence a new British sole agent became responsible for Favorite Records and the discs were manufactured in England sharing in the matrix stock common to Albion, Beka Coliseum, Jumbo and Scala records.

The last trade supplement I have notice of is May, 1916 after which it was stated that a dozen new titles were issued every month, but none of the trade periodical mentioned them. A Favorite catalogue was available early in 1917. I feel sure that there were Favorites with catalogue numbers higher than 964.

If anyone can assist in filling the "Blank Entries" above, or has any information on Favorites issued in Britain with serial numbers for a double-sided disc higher than 964 I should like to hear from him.

* * * *

H O M O P H O N E RECORDS 10-inch. Full details wanted for 287 to 289, 445, 448 to 450, 494, 515, 603, 645, 647, 653, 659, 668, 669, 672 to 674, 679, 680, 691, 841, 892, 988 to 999, 1073, 1089, 1090, 1091, 1093, 1111, 1114, 1115, 1108, 1277 to 1316, 1328 and higher.
 Artists names wanted for 304, 317, 352 to 354, 338 to 340, 569, 570.

Kindly send all information to Frank Andrews,
 46 Aboyne Road, London NW 10 OHA, England.

The Talking Machine Review-International,
 19 Glendale Road, Bournemouth BH6 4JA,
 England.

Touts droits et opinions réservés
 aux ayants droits.

C O L U M B I A 7-inch or 10-inch Silver & Black, single-sided (later dark green & gold). Later still these numbers may be on Columbia Double-Face Records, Rena Double Face Records, or Columbia-Rena-Records. the 25,000 series - The first 100 discs.
 25005, 25008, 25012, 25017/8, 25020, 25022, 25027/8, 25030, 25032 to 25035, 25037, 25039, 25041, 25043, 25045/6, 25048, 25050, 25052/3/4, 25058, 25060, 25066 to 25071, 25073 to 25079, 25082 to 25086, 25098. Most of the above, with the possible exception of the last group, are likely to have been by W. H. Berry. 25098 may be Edgar Coyle.

H O M O C H O R D 10-inch, green labels.

4003, 4004, 4007, 4009, 4011, 4013, 4015 to 4019, 4022, 4025, 4028 to 4030, 4034, 4039, 4041, 4042, 4044, 4048 to 4052, 4054, 5056, 4057, 4059, 4061, 4064 to 4077, 4079, 4080, 4085 to 4087, 4089, 4091 to 4094, 4096, 4097, 4099, 4140 to 4145, 4164, 4165, 4185 to 4196, 4256 to 4360, 4362 to 4436, 4438, 4441 to 4591, 4605, 4608 to 4610, 4619 and higher.

S O V E R E I G N RECORDS 10-inch double-sided

Artists, titles and matrix numbers wanted for - 101 to 107, 109 to 126, 133 and beyond.
 single-face numbers wanted for 1 to 5, 8, 9, 11, 18, 20, 26, 28, 30, 33, 36 to 39, 41, 48, 49, 52 to 54, 56, 58, 59, 61, 62, 65, 67 to 70, 73, 74, 78, 80 to 86, 96, 100, 127 to 132.
 All matrix numbers from all Sovereign Records wanted please.

G R A M M A V O X RECORDS Artists, titles, matrix numbers wanted for A97, A101, A113, A126 to A128, A130, A164 and beyond.
 Artists wanted on A91 to A103, A105 to A112, A126 to A132, A134 to A142.

Full details wanted in B series for any higher than B6, then D136 to D138, D144, D146, D158 to D173, D224 and any higher in D series. In the C series any higher than C45. E68, E73, E74, E86, E102 to E117 and higher than E122. In the F series, any higher than F6. In G series, any higher than G27. Any in the H series. In J series any. In S series, any higher than S8.

Matrix numbers wanted for C17 to C43, D118 to D189, D196 to D200, D203, D205 and higher, E47 and higher, F4, F5, F6, G18 and higher.

Names of artistes wanted for D139, D140, D141.

G R A M M A V O X de L U X E (12-inch) full details of any.

G R A M M A V O X "odds and ends" I know that the following were on Grammavox, but would be grateful if someone can tell me the correct catalogue numbers, matrix numbers, etc.

Albert Watson, tenor, "Elijah" If with all your hearts
 " " "The Creation" In native worth
 a military band (?which) Orpheus in the underground(sic)
 " " The blue riband, a march
 " " Les cloches de Corneville
 Percy Rose (recitation) The waif and the wizard
 " " Johnnie! Me and you
 J. H. Scotland Tavistock Goozey Vair
 " The green Isle of Erin
 " Mrs. Brady

The matrix numbers for the above Grammavox records should be obtainable from Ariel Grand Records 4278, 4170, 4154, 4282, 4283, 4286 which are of 10 1/4 -inch diameter. (Not to be confused with Ariel records of just 10-inch diameter)

M E L O G R A P H RECORDS 12-inch diameter. Full details for all except 7 to 11, but matrix numbers are wanted for these.

M E L O G R A P H RECORDS 10-inch diameter. Full details wanted for 19 to 22, 25 to 29, 46 to 87, 97 to 102, 104 to 110, 117 to 122, 128 and higher. Matrix wanted as well for all other numbers.

Kindly send all information to Frank Andrews, 46 Aboyne Road, London NW 10 OHA. England.